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ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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AFRICA.

EGYPT.

DAHSHUR.—JEWELRY DISCOVERED BY M. DE MORGAN.—In the last number of the JOURNAL mention was made of the discovery of jewelry and tombs of the XII dynasty at Dahshur. A more extended notice of these discoveries was published by M. de Morgan in the *Débats* for March 14, 1895, and has been republished in the *Rev. Arch.* for March-April, 1895. After having uncovered the remains of a pyramid indicated by Lepsius, named the White Pyramid, M. de Morgan made a series of trenches on the north side of this excavation and soon reached the top of some *mastabas*. The whole of these tombs exhibited admirable frescoes of fine quality. They are the most ancient frescoes known. In one of these *mastabas* was found a stele bearing the cartouche of a high priest of Heliopolis, the oldest son of Snefrou. The date of these monuments is therefore certain. They belong to the beginning of the fourth dynasty, or according to some authorities, to the end of the third. This discovery, of extreme importance from an archæological point of view, was followed almost immediately by another discovery. In the beginning of February, about 100 m. west of the White Pyramid, two undisturbed tombs were brought to light. They were oriented from north to south, and constructed of enormous blocks of Tourah limestone. The first tomb contained a sarcophagus which, according to the painted inscriptions, enclosed the mummy of Ita. She was still adorned with necklaces and bracelets; near her was a magnificent poniard with a

bronze blade and handle of gold encrusted with cornelian, Egyptian emeralds and lapis lazuli. Funerary objects of interesting character were also placed in the *serdab* adjoining this sarcophagus. The body was covered also with beads of pearl, gold, paste, cornelian, lapis lazuli and Egyptian emerald, forming a rich harmonious design which can be restored from the fragments found in the place. The second tomb contains a sarcophagus, the inscriptions of which give the name of the Princess Khnoumit. Here the treasures assume the proportion of an unique discovery. On and about the mummy M. de Morgan found a superb necklace fastened to the shoulders by two heads of hawks made of gold encrusted with cornelian and lapis lazuli, a network of golden beads, other ornaments made of beads of cornelian, Egyptian emerald and lapis lazuli, bracelets with fastenings of gold encrusted with marvellous art. This was not all, for in passing through the *serdab* by an opening hardly sufficient to allow a man to enter, there were found two remarkable crowns; one in solid gold encrusted with flowers, with a socket to support a fan-like spray of various flowers composed of jewels with gold stems and foliage; the other composed of a lace-work of encrusted gold in the form of a wreath of forget-me-nots of precious stones and with beads of lapis lazuli. It is divided into six sections by means of the *cruz ansata* or Maltese cross. The number of objects of this remarkable discovery amount to 5,760, without counting the beads of precious stones. The amount of gold represents a weight of 1,792 grms. The Princesses Ita and Khnoumit were contemporaries of Amenemhat II, of the XII dynasty. These treasures are now on exhibition at the Museum at Gizeh.

DEIR-EL-BAHARI.—THE LATEST EXCAVATIONS.—M. Naville reports on Feb. 22 from Deir-el-Bahari: "The clearing of the Deir-el-Bahari is drawing towards its end. Not only is the middle platform completely cleared and levelled, but the retaining wall on the southern side is showing its enormous hawks and traces of the vultures and asps which have been erased by the enemies of the worship of Amon. Parallel to the retaining wall runs an enclosure wall which did not reach the height of the platform, but which formed with it a passage ending in a staircase, now entirely ruined. It seems to have been the only way to reach the Hathor shrine.

"Among the most interesting discoveries made lately are those alluded to in Mr. Hogarth's letter (*Academy*, Feb. 9) of fragments of the famous Punt wall, found scattered here and there in various parts of the temple. Small as the fragments often are, they give us important information as to the nature of the land of Punt. Its African character comes out more and more clearly. Although the name of Punt may have applied also to the coast of South Arabia, it is certain

that the Egyptian boats sent by the Queen landed in Africa. In the newly-discovered fragments we find two kinds of monkeys climbing up the palm-trees: the dog-headed baboon, the sacred animal of Thoth; and the round-headed monkey. Then we see bulls with long and twisted horns, like the animals which, as I have been told, were brought to Egypt some years ago from the Abyssinian coast. Two panthers are fighting together; a giraffe is showing his head, which reaches to the top of a tree, and a hippopotamus is also sculptured as one of the animals of the country.

"A small fragment speaks of 'cutting ebony in great quantity.' And on another we see the axes of the Egyptians felling large branches on one of the dark-stemmed trees which had not hitherto been identified, but which are now proved to be ebony. A small chip shows that the people had two different kinds of houses, one of which was made of wickerwork. It is doubtful whether we shall find much more; unfortunately, what we have is quite insufficient for allowing us to reconstruct the invaluable Punt sculptures, which have been most wantonly destroyed in ancient and modern times.

"On Feb. 1 we at last came upon an untouched mummy-pit in clearing the vestibule of the Hathor shrine. In a place where the slabs of the pavement had been broken we . . . discovered . . . a pit roughly hewn in the rock. When we came to a depth of about 12 feet we found the bricks and the stones which closed the entrance to the side chamber. I removed them with my own hands, got into the very narrow opening, and found myself in a small rock-hewn chamber. It was nearly filled with three large wooden coffins placed near each other, of rectangular form, with arched lids, and a post at each of the four corners. On the two nearest the entrance were five wooden hawks, one on each post and one about the middle of the body. Every coffin had at the feet a wooden jackal, with a long tail hanging along the box. Wreaths of flowers were laid on them, and at head and feet stood a box containing a great number of small porcelain *ushabtis*.

"The opening of the chamber being very small, it is evident that these large coffins were taken into the tomb in pieces, and put together afterwards. We undid the one next to the door, and found inside it a second coffin in the form of a mummy, with head and ornaments well painted, and a line of hieroglyphs well down to the feet. We did the same with the two others, and found that they also contained a second coffin, which we hauled up through the opening of the tomb. When we had stored them in our house, we opened the second coffins, and we found in each case a third inside, brilliantly painted with representations of gods and scenes from the Book of the

Dead. In this third box was the mummy, very well wrapped in pink cloth, with a net of beads all over her body, a scarab with outspread wings, also made of beads, and the four funereal genii. We unrolled one of the mummies, and then found it carefully wrapped in good clothes, which might be used at the present day as napkins or even handkerchiefs. Over the body was a very hard crust of bitumen: we had to use a chisel to break it. There were no amulets or ornaments of any kind except the beads.

These three mummies, which required nine coffins for their burial, are those of a priest of Menthu, Thotaufankh, his mother and his aunt. They evidently belong to the Saitic epoch, and are among the good specimens of that period. I consider that we were very fortunate in finding an unripped tomb. It is clear that, after the XXXII dynasty, when the temple was no longer used as a place of worship, it became a vast cemetery."—ED. NAVILLE, in *Academy*, March 16, 1895.

EUROPE.

GREECE.

THE PAINTINGS BY PANAINOS OF THE THRONE ON THE OLYMPIAN ZEUS.—In the elaborate description which Pausanias gives of the throne of the Olympian Zeus, few parts have given rise to so much discussion and so much difference of opinion as the paintings by Panainos, the brother of Pheidias. It has been disputed both where they were placed and how they were arranged. The most obvious inference from the words of Pausanias is that the paintings were arranged around the two sides and the back of the throne; the front, which was in great part hidden by the legs and draperies of Zeus, being left plain blue. This view was upheld by Brunn, Petersen, Overbeck (up to the third edition) and Collignon. The subjects enumerated by Pausanias appeared to be nine in number, and were accordingly arranged in three groups of three each. In opposition to this view Mr. A. S. Murray proposed in 1882 a view that these paintings were not on the throne of Zeus, but on the barriers which enclose the space in front of it and, as traces of these barriers have actually been discovered, this view has been followed in the official publication of the Olympian excavations and accepted by Overbeck in the new edition of his *Geschichte der Griechischen Plastik*. Mr. E. A. Gardner now raises several objections to Mr. Murray's scheme, and proposes a new solution, arranging the paintings upon the throne itself in twelve panels, four of which would have been placed upon each of the two sides and back of the throne. This view he justifies by means of the description of Pausanias and by a consideration of the construc-

tion of the throne.—E. A. GARDNER, in *Jour. Hell. Stud.*, Vol. XIV., part 2, 1894.

LYKOURGOS AND NIKE.—The Louvre possesses a panathenaic amphora dating from the Archonship of Theophrastus, 313 B. C. This vase contains as usual the figure of Athena between two columns, but upon one of the columns is represented the image of a god or man holding a figure of Nike. This figure is probably that of an orator, since it resembles statues of Demosthenes and Aischines. Twelve years before this amphora was made an orator like Lykourgos completed and decorated the Panathenaic stadion. There is nothing strange, then, that this figure should be placed upon the column on the amphora. This cannot be a copy of his bronze statue in the Agora, which was not set in place until 307 B. C., but it may be a souvenir of the wooden statue of him made by the sons of Praxiteles, Kephisodotos and Timarchos. It is probable, also, that if the large figure represents Lykourgos the little Nike perpetuates the memory of the statues of Nike in gold which Lykourgos dedicated to Athena. The little Nike is placed upon a strange pedestal held in the hand of the larger figure. The painting here is somewhat indistinct, but we may nevertheless conjecture that it represents the prow of a vessel, since we know that images of Nike upon the prow of a vessel are found upon the painted columns of a Panathenaic amphora dating from the Archonship of Niketes. Upon another Panathenaic amphora of the same date Nike is represented flying above the prow of a vessel. This is certainly a more artistic motive, and suggests an interesting problem. Was not the Nike of Samothrace, and similar statues, inspired by some painting representing Nike flying above the prow of a vessel? The sculptor would have been obliged to place Nike upon the vessel itself, although for the painter there was no such necessity. It is probable that this motive appeared first in that branch of art which was the most capable of giving it expression.—CECIL TORR, in *Rev. Arch.*, March–April, 1895, p. 160.

A GREEK VASE IN THE COLLECTION OF MR. CECIL TORR.—In the *Rev. Arch.*, March–April, 1895, M. Salomon Reinach describes an Athenian lekythos purchased by Mr. Cecil Torr at the sale of the collection of M. Joly de Bammerville, in Paris, June 12, 1893. On it is figured a woman bearing a spear and a shield; overhead is inscribed ΖΕΦΥΡΙΑ ΚΑΒΕ; the name of *Ζεφυρία* is new. The absence of all characteristic attributes does not allow of our considering this woman to be an Amazon; it is more probable that we have here represented a young girl dancing the pyrrhic dance as described by Xenophon in the *Anabasis* VI, I, 12–13. The *subligaculum* worn by this figure re-

appears in numerous paintings of dancers in the exercise called *Κυβιστηρίς* described by Xenophon in the *Symposium*.

ARGOS.—AMERICAN EXCAVATIONS AT THE HERAION.—Prof. T. D. Seymour, chairman of the American School at Athens, has received a report from Dr. Waldstein regarding this season's excavations at the Heraion of Argos. Dr. Waldstein says that at the end of the present season the whole of the ancient peribolos will have been excavated, including the buildings adjoining and the ancient temples. During this season an immense quantity of dirt has been removed, and the work has been pressed with uncommon vigor and success. He quotes the Greek Director of Antiquities as characterising the work at Argos as "the model excavation of Greece." Dr. Waldstein also says that he will take immediate steps for securing for the American School the sole right to excavate in the immediate vicinity of the Heraion for the coming five years.

After referring to the rich discovery of "bee-hive" tombs last year, and predicting the discovery of many more, Dr. Waldstein says, speaking of this season's excavations at the stoa: "As I am now writing the building is quite clear. It is a beautiful stoa . . . with walls of most perfect Greek masonry of which four and even five layers are standing, all sound. Within there are nine Doric pillars. All the pillar bases are *in situ*; three have the lower drums while one has two drums, the remaining ones, together with the capital, in good preservation, having fallen. There are well-worked pilasters, one to each alternate pillar. The stoa is about forty-five metres long by about thirteen metres wide. It faces toward Argos, and a continuous flight of steps leads up to it. The temple above it must have fallen in before this stoa was destroyed, as, especially in the western half, we found large drums of the columns from the temple, which had crashed through the roof. The flooring was there, in parts, littered with fragments of marble from roof tiles and metopes. Among them were several pieces of sculptured metopes, fragments of arms, legs, torsos and bodies, all from the high relief of the metopes, and two well-preserved heads (one quite perfect), with portions of three others. This stoa is, perhaps, the best preserved of all the buildings we have found, and is certainly one of the most imposing I know in Greece."

On the west of the stoa Dr. Waldstein found traces of a huge staircase covering the whole slope and leading up to the great platform of the temple, forming a magnificent approach to the sanctuary. He adds in this connection that the facings and massings of certain parts of the structure in different directions correspond to the change from the Mycenæan to the Argive supremacy.

In further excavations Dr. Waldstein notes the discovery of walls of the Mycenæan period, together with graves, vases and small objects. Outside of the boundaries of the temple he has found buildings of the Roman period, including an extensive and complete system of Roman baths.

Of the heads excavated Dr. Waldstein says that they correspond with those already found. They are worked in a vigorous manner, and are still of such careful execution that he "hardly believes even those of the Parthenon can rival them in this respect." One head of a youth with a helmet is in perfect preservation, and even the tip of the nose remains. He regards the sculptures as among the most important specimens of the art of the fifth century B. C. Altogether about seventy-six baskets full of vases, terracottas, bronzes, etc., have been collected, and a number of Egyptian objects, including scarabs, brought out. There are several inscriptions, some of the Roman period; but in this respect the most important find, perhaps, of the whole excavation is a plaque, about eight inches square, with an inscription in the earliest Argive characters.

Dr. Waldstein closes his letter with an urgent appeal for the thorough and graphic publication of the results of the labor of four seasons at Argos.—*N. Y. Evening Post*, June 21, 1895.

ATHENS.—VASES FROM THE AKROPOLIS.—The fragments of early Greek vases discovered on the Akropolis of Athens have now been partially arranged. They represent a great variety of pottery from the earliest period in an unbroken series down to the year 480 B. C. Of the Mycenæan period there is an astonishing quantity indicating that this type of culture lingered a long while in Attica. The series of fragments of red-figured vases is rich, and has many rare subjects. The fragments of black-figured vases are not yet arranged. This material is very abundant, and proves that the finest and the poorest of wares were made at the same time in Athens. This large collection is at present in a corridor-like room of the Central Museum, piled up upon tables and inaccessible to students. It is much to be desired that they should be placed upon exhibition, catalogued and published with illustrations.—*CHR. BELGER*, in *Berl. Phil. Woch.*, Jan. 5, 1895.

A GREEK ARCHÆOLOGICAL INSTITUTE.—The Archæological Society of Athens has decided to create an Institute for the special study of antiquity. This institute will have charge (1) of the publication of the *Archæological Journal* (*Ἐφημερίς Ἀρχαιολογική*) and other publications of the society; (2) of communications and lectures having for their object the giving of information regarding the excavations undertaken at the cost of the society; (3) of advising in regard to the purchase of antiquities by the Council of the society and of determin-

ing their price; (4) of selecting archæological works worthy of being financially assisted by the society. Finally, the members of this institute are to start public courses in archæology and history of art.—*Chronique*, 1895, No. XIX.

THE PARTHENON FRIEZE TERRACOTTAS—A new fragment of a small reproduction of the Parthenon frieze has recently come into the possession of Mr. A. H. Smith. It belongs to the same class as the fragments at Copenhagen, the Louvre and the Museo Kircheriano at Rome, which were published by Dr. Waldstein in his *Essays on the Art of Pheidias*. Archæologists generally had settled down to the belief that these fragments were modern productions, based upon a series of casts made by Choiseuil Gouffier. Professor Furtwaengler, however, has recently reopened the controversy by declaring the Copenhagen fragment to be a genuine reduction of the frieze made in the time of Augustus. It is, however, certain that the series as a whole is not ancient, because the head of Iris is now known to have been wrongly restored, and because some of the slabs are made up of different parts of the original frieze brought together in a way which proves that the original was in a ruinous state when the moulds were made.—A. H. SMITH, in *Jour. Hell. Stud.*, Vol. XIV., part 2, 1894.

DELPHI.—DATE OF THE TEMPLE.—It has been generally believed that the temple was finished in the fifth century, but M. Foucart has proved, at a recent meeting of the Academy of Inscriptions, by means of a passage of Xenophon, hitherto misunderstood, and by an Athenian decree, that even in the fourth century the Greeks were seeking for the necessary funds to finish the temple. This fact once established allows of a better interpretation of some of the recent discoveries. The temple which is mentioned in the accounts contemporary with the Sacred War as undergoing certain works executed by international commission must be, therefore, the temple of Apollo. The remains of the Doric column discovered during the excavations date also from the middle of the fourth century, and there need now be no surprise at the style of the capitals, nor need it be supposed that the building was reconstructed.—*Chronique*, 1895, No. XIX.

ERETRIA.—LATEST AMERICAN EXCAVATIONS.—A letter received by Prof. Seymour, Chairman of the School at Athens, on June 21, from Prof. R. B. Richardson, describes the work at Eretria. Besides almost completing the excavation of the orchestra of the newly-found theatre, Prof. Richardson has laid bare a large building, in one room of which stood the tubs of the "city laundry" found last year. It appears to have been a gymnasium with floors of various kinds of pavements and another row of smaller tubs. In this building were found three heads, one a very fine one of an archaistic bearded Dionysos, almost

the counterpart of one in Athens; another, representing the best art of all, probably of the fourth century, the right side of a woman's head, with one eye and the forehead intact. The finds include: three inscriptions, one of fifty lines, probably an honorary decree of the first century B. C.; two silver coins, one probably of 500 B. C., bearing an archaic head, probably of Zeus or Herakles, and on the reverse a trireme; also stamped tiles, two terracottas, and a fragment of a vase with a name printed upon it. Prof. Richardson also says he has laid bare still another important building with many marble and terracotta trimmings.—*N. Y. Evening Post*, June 24.

ITALY.

Prehistoric and Classic Antiquities.

EUTHYDEMUS I, KING OF BACTRIA.—In the Museo Torlonia there is a head, No. 133, described as an old fisherman, in which we may, however, recognize a king of Bactria. It is at least life-size and of marble similar to that of the dying Gaul in the Capitol. He wears a broad-banded thick hat such as we find represented upon the coins of the kings of Bactria and India. The strongly characteristic features of this head are found reproduced in a tetradrachmon of Euthydemus I. We learn from Polybius that Euthydemus came from Magnesia and he may have returned there after the peace with Antiochus in 208 B. C. At this time a statue may have been erected to him in his native town. This bust was formerly in the possession of Giustiniani, who had possessions upon the island of Chios opposite Magnesia.—J. Six in *Roem. Mitth.* ix. 2, p. 103.

PORTRAIT OF TITUS QUINCTIUS FLAMINIUS.—In the Museum of Berlin there is a Pentelic marble head of more than life-size, which has been illustrated in plates 15-16 of Brunn and Arndt, *Griechische u. Römische Porträts*. According to the Berlin catalogue this is a copy of a Greek head of the fourth century B. C. According to Brunn and Arndt, the head represents a Greek who lived in the Roman times about the end of the second century A. D. If we should compare this head with the best imperial portraits of the time from Lucius Verus to Caracalla, we find that the latter are much more objective in character. On the other hand, the date given in the Berlin catalogue is too early, since portraits of that time were severer and did not possess the softness of expression, nor the highly finished surface of this head. Such carefully ruffled hair is frequently found in busts from the time of Alexander through the entire Hellenistic period; but the short

beard was worn only within narrow limits of time. From the time of Alexander it was customary to shave; only the philosophers did not follow this fashion. They allowed the beard to grow longer than was customary in the fifth and fourth centuries. Occasionally royal portraits followed this custom, but ordinarily, the kings of Pontus, Bithynia and Macedonia from the middle of the third to the middle of the second century B. C. wore a very short beard. The original of this bust, therefore, must have lived about the end of the third and during the first half of the second century B. C. Similar features to those of this bust may be found upon the gold stater, which has upon the obverse a portrait head and on the reverse a Nike crowning the name of T. Qvincti. Examples of this are found in Berlin, Athens and Paris. Friedlaender remarks (*Zeitsch. f. Num.* XII S. 2,) "as this coin resembles exactly the Macedonian royal coins of this period and has the Nike of Alexander the Great, it must have been struck in Macedonia, not in Greece. The crowning of the name indicates that it was struck after the battle of Kynoskephalai in the year 197 and since it is a Macedonian coin, it can be placed only between the date of this battle and the peace with Philip in 196, the time when Flaminius was master in Macedonia. The statue to which the original of the Berlin head belonged, would accordingly have been made in the year 196. We know it is true only of one statue of Flaminius in Rome mentioned by Plutarch, but it is evident, that one to whom such divine honors were paid must have had many statues raised to him. This bust is of Greek workmanship, whereas the majority of Roman portraits were Italic. This is also the first certain instance of an important portrait of a Roman of this period. It may lead to the discovery of other portraits of Romans in busts which have hitherto been supposed to represent only Greeks.—J. SIX, in *Roem. Mitth.* IX, p. 112.

THE PONIATOWSKI COLLECTION OF GEMS.—M. Salomon Reinach has written for the *Chronique* (1895, Nos. 1 and 2) a paper on the character and history of the peculiar collection of engraved gems made by Prince Poniatowski. The Prince had inherited a small collection of about 150 gems among which were such masterpieces as the Io of Dioscorides. Having retired from political life in 1804 and living almost always in Italy he found the means of increasing his collection to such an extent that at his death in 1833 it comprised 2601 gems, nearly 1800 of which were provided with artists' signatures. The collector was very chary of showing his gems and very little was known about them except from a catalogue, of which he had a few copies printed shortly before his death. The collection, it is not known whether wholly or in part, was sold in London in 1839. At this sale

the bulk of the gems, 1140 in number, was purchased by a Colonel Tyrrell and on becoming known to the public and to specialists it became generally suspected that the greater part of the gems were forgeries. This appears to have been the case with all the signed gems.

HERCULANEUM.—THE MISTRESS OF THE VILLA OF HERCULANEUM.—On the 17th of November, 1759, there was found in the villa of Herculaneum a bronze bust which has given rise to the most remarkable and fanciful interpretation. By the publishers of the Herculaneum bronzes it has been named Ptolemaios Apio or Berenike; by others Libya; by Comparetti, Aulus Gabinius or Apollo; by Arndt it has been called a Hellenistic conqueror. The ground for all these interpretations has been the taenia about the head which in our view is certainly modern. The face is well preserved with only modern eyes. The neck also and small portion of the bust are ancient and well preserved. On the other hand, the entire crown of the head together with the taenia and the locks of hair forming a complete wig, are modern. The record given by Paderni of the discovery of this bust substantiates the preceding remark. The acceptance of the antiquity of the entire bust, is based upon the fact that Winckelmann saw it in 1762 and expressed no doubt of the genuineness of the locks of hair. This only shows that the restoration must have taken place before 1762. Underneath the modern locks of hair, we find engraved indications of hair which are not modern; these correspond precisely in style to those which may be seen upon the foreheads of women in Pompeiian paintings, and is an indication to us that this head is the portrait of some distinguished woman of Herculaneum or of a Roman lady who had her villa there. We are tempted to go further and from the fragment of an inscription upon the herm, near which the head was found, restore the name as Thespis, but we are not acquainted with this as the name of a woman and there seems to be no space for the name of the dedicator.—J. SIX, in *Roem. Mitth.* ix, p. 117.

LYSIMACHOS, KING OF THRACE.—Of the three heroic sized bronze busts of kings from the Villa in Herculaneum, two only were found in the Atrium. The third, found in the garden, has been recognized by Wolters as Seleukos. Of the other two, which as yet have not been recognized, one was called Ptolemy Alexander (*Bronzes of Herculaneum* I, plate 69-70; *Villa Ercolanese*, vol. ix, 3.) The most recent publisher of this bust, Arndt, remarks that from iconographic as well as chronological grounds this identification is untenable. He himself says of it: "I think on account of the resemblance of the features to those of Alexander the Great, that this is possibly the portrait of his father, Philip of Macedon (382-336), whose portrait we know was made by

Euphranor, Leochares and Chaereas. It is too old to be an Alexander. A close observation shows many other features not possessed by Alexander. These features are, however, to be found on coins representing Lysimachos. Of the statues of this king we know specifically of one which was placed on front of the Odeion of Perikles (Paus. I, 9, 4.) Wachsmuth was probably right in saying that this statue was made in the year 284/3, when the king was 67 to 77 years old.—J. SIX, in *Roem. Mitth.* ix, 2, p. 103.

PALERMO.—RELIEF REPRESENTING A SACRIFICE BY VESTAL VIRGINS.—In the National Museum at Palermo, there is a relief which came from the collection of Prince Raffadeli, of the province of Girgenti. The relief appears once to have decorated a large altar. On it are represented a seated woman, four standing women and a priest. In front of the women are represented three small altars, on one of which is an ox, on another a ram and on a third fruit. The whole scene is represented as taking place in front of a temple. There are two other reliefs which may be brought into comparison with this; one is in the Museum of Sorrento and has been published by Heydemann (*Roem. Mitth.*, 1888-9, PL. x.); the other in the villa Albani was published by Zoëga. *Bassirilievi* Taf. 22. These three monuments evidently portray the same subject and must be interpreted alike. The costume of the women is that of the statues of the vestal virgins from the atrium of Vesta. They wear over their heads the *suffibulum*, which according to Festus was worn only by vestal virgins. Upon the relief of Sorrento there is represented also a Palladium which identifies the temple as that of Vesta. The temple upon the two other reliefs may be similarly attributed. The seated figure we may consider as the goddess Vesta herself, not only because of the ideal form of the head, but also because on the Albani relief she carries a sceptre and corresponds in general to the seated figures of Vesta found upon coins. From the character of the workmanship of the relief from Palermo, we may judge that it cannot be later than the first century A. D., and may be as early as the time of Augustus.—ERNEST SAMTER in *Roem. Mitth.* ix, p. 125.

PERUGIA.—BRONZES FROM PERUGIA.—In April, 1812, an important find of bronzes was made at Castello S. Mariano, 6 kilom. southwest of Perugia. Some of these bronzes remained in the museum of the University of Perugia; others found their way to the British Museum and to the Glyptothek and the Antiquarium at Munich. In the early portion of the century these bronzes were published by Vermiglioli, Inghirami and Micali, but their publications did not give sufficiently good representations of the bronzes nor a proper estimate of their historical importance. They were generally classed as of Etruscan origin, whereas the greater portion are early Greek or more definitely Ionian.

workmanship, while others are local or Etruscan; but all of them, whether original or imitations, belong to the sixth century B. C. Amongst these objects the most important is a highly decorated bronze chariot, the fragments of which are scattered in the various museums. This was not a war chariot, as was formerly supposed, but designed for pleasure driving. It was finely decorated with figures of gods, gorgons, men and animals. The object next in importance is a war chariot, the fragments of which have all remained in Perugia. Belonging to this chariot is an important relief representing the contest of Herakles and the Amazons against Ares, Kyknos and Aphrodite. Analogous representations upon vases from Chalcis and sarcophagi from Klazomenai, show that both of these chariots were of Ionian workmanship. Besides these important objects, there are here described in detail many fragments of reliefs, which decorate objects of furniture, also a number of moulded figures and reliefs in silver, some of which are plated with gold. Etruscan imitations of early Ionian work are then considered separately, and a classified catalogue of them is given.—E. PETERSEN, in *Roem. Mitth.* ix, 4.

A series of excellent photographic reproductions of the most important of the bronzes is given on plates 14 and 15 of vol. II, No. 2, of the *Antike Denkmäler* of the German Institute, just issued.

POMPEII.—EXCAVATIONS AT BOSCOREALE.—Sig. Vincenzo de Prisco of Boscoreale has made excavations in his property about 1.50 kilom. from Pompeii. Here he has discovered a villa, which is not merely a farm-house, since it contains apartments for baths evidently intended for the use of the proprietor, so long as he lived there. Drawings of this building have been made by the architect Holzinger. The excavations have not yet been completed, but a brief notice of them may now be given. Adjoining the central court is found the *culina*, directions concerning which are found in Varro *de r. r.* i, 13, 2, and Vitruv. vi, 9, (6), 1. In the centre of the *culina* stood the oven of square form. The entrance to the *culina* is at the southeast angle according to the directions of Vitruvius, that the *culina* should be placed in the warmest portion of the court. An adjoining room was evidently intended for the preservation of farming implements; then follow two rooms with walls painted in late Pompeian style. Northeast of the *culina* are found the bath rooms, with *apoditerium*, *tepidarium* and *calidarium*. Portions of the furnace still remain with their connecting tubes. Several fragmentary inscriptions were also found. A. MAN, in *Roem. Mitth.* ix, 4, p. 349.

The following letter gives further details:—

“I went lately to the new excavation on Signor de Prisco’s property at Boscoreale, which is highly interesting. The elegant bath-room

which forms part of the dwelling now uncovered was dug out some time ago, and probably the objects found in it were taken away. Signor de Prisco is now excavating the rest of what seems to be a large and elegant house, about a mile away from the northern limit of ancient Pompeii as the crow flies. The most interesting things yet found are two cisterns for supplying the bath and washing-basins at the other end of the bathing chamber, with hot and cold water at will, when they could be mixed to the proper temperature. Pipes, taps, &c., are all in their original place. The great square room (at the side of which these cisterns stand) with the hearthplace in the middle was the kitchen (*atrium*), which, in the country as well as in the town, served in the oldest time as the principal living-place of the inhabitants.

"This country house now discovered must not only have been a farm, but also served as a country residence for its owners, as the objects discovered, and the elegance of the mural frescoes, show. This *atrium* in the country villa now discovered was no doubt the largest room, as it always was in a *villa rustica*. It was called the *culina* (kitchen.) On three sides it was surrounded by its unplastered walls; on the fourth with a large broad kind of cupboard, or sideboard of wood, the impression of which could be clearly seen in the ashes and pumice-stone by which the house was buried. On the low hearth in the centre the cinders of the fire last kindled by the inhabitants were found. In one of the walls is a niche for the lares and penates. The bath-rooms consist of an antechamber, on the mosaic floor of which are represented two ducks; the *tepidarium*, with the figure of a large fish in the mosaic floor; and the *calidarium*, the pavement decoration of which represents a swan or crane stretching out one claw towards a wriggling eel. This bath-room is especially interesting as still containing the water cistern, conducting pipes, bronze taps, &c., which are quite missing in Pompeii, because in the latter city the surviving inhabitants took away all the metal objects they could find.

"The bath, lined with marble and standing on a marble step, is of the usual size for one person. At the opposite side of the room is a niche with a roof in form of a shell, where doubtless stood the basin or fountain, for the bronze tubing can be seen in the wall. Behind the bath, and at an angle with it and the kitchen, separated from each by a wall, is the heating-room. A leaden boiler, about two feet in diameter, and more than six feet high, stands above an oven, from which the heat was also led into the bath-rooms in the well-known manner. Not far away is the water cistern, connected with a complete system of pipes. One comes from the yet unexcavated part of the villa, leading the water into the cold-water cistern at the upper part, and capable of being closed by a bronze tap. Then four other pipes

issue from the same cistern near its bottom, close above the ground. One of them, still provided with its tap, turns away from the heating chamber, and either led to a cold bath or served to empty the cistern. The other three pipes lead the water into the heating-room and into the boiler. The largest, which can be closed by its tap, brought the cold water. Curiously enough, it did not empty the water straight into the boiler, but the pipe twists round within the boiler, to let the cold water flow into the bottom of the boiler, without affecting the already heated water at the top. The second pipe, also with a tap, leads into the bath, but before reaching it, it joins a short pipe coming from the boiler. This short pipe has also a tap. When this was closed and the other open, cold water flowed into the bath; reversing the movement, then the warm water flowed into the bath. The third pipe is not visible in all its course, as the part is not yet excavated, but there is no doubt that it supplied the basin in the niche. It has also a tap at its commencement, and in passing the boiler joins a short pipe with a tap, rendering possible, in the same way, the mixing of hot and cold water in the basin. The boiler has a very short pipe close to the bottom, to let out the water, which must have been caught in vessels.—*Athenæum*, Dec. 22, 1894.

ROME.—MUSEUM IN THE BATHS OF DIOCLETIAN.—Several new halls of sculpture have been opened in this museum; besides these two halls have been devoted to antiquities of the Lombard period. One contains objects in use by men and the other contains women's jewelry and other decorative objects.—*Chronique*, No. 11, 1895.

KARYATIDES FROM THE VIA APPIA.—Brunn in *Gesch. d. Griech. Künstler*, I, 542, has gathered together a number of works inscribed with the names of Greek artists in the Roman period, from which list the artist of the Medici Venus has long been excluded, on account of the falsity of the inscription; and the Kleomenes of the altar at Florence has been recently excluded on the same ground; also the relationship of the Vatican Karyatid and those in the Palazzo Giustiniani, to those which Diogenes erected in the Pantheon, has grown more and more improbable. One more statue must be taken from this group; namely, the Maenad in the Villa Albani, which has passed for a work of Kriton and Nikolaos. So far as the inscription is concerned there is no doubt with regard to its genuineness, but the head does not belong to the body which now bears it. The head is that of a Karyatid and the body that of a Maenad. In comparison with the head inscribed, on the back, with the names Kriton and Nikolaos, we may bring the following series of Karyatides: one in the Villa Albani No. 628; one in the Vatican, Braccio Nuovo No. 47; one in the British Museum; another in the Villa Albani No. 725; and one of which, a cast, exists

in the Bagni Bernini. We know from the testimony of Winckelmann, that together with this head at least two other Karyatid statues were found. Brunn has suggested that these statues belonged to a building of Herodes Atticus in the Via Appia, under the name of the Triopian Pagus. This Triopeion is further known by extensive inscriptions now in Paris. The goddesses here worshipped, according to the poem of Marcellus, were Demeter and Kore and the elder and younger Faustina, empresses who were worshipped as goddesses. The goddess who gave her name to the region is Deo-Demeter, whose original abode was upon the Triopian promontory near Knidos. The reason that Herodes selected her would seem to be, that he was initiated into these mysteries by his teacher Theagenes of Knidos. With regard to the cult of this Triopian Demeter, we have information in the sixth hymn of Kallimachos. He pictures a procession in which a kalathos filled with ears of corn was drawn in a wagon as the symbol of the goddess. This kalathos described by Pliny (N. H. *xxi*, 5) had the same form as that borne on the head of our Karyatides; which seems to make it clear that they were attendants of Demeter. In spite of the abundant representations of Kanephoroi, the use of such figures as free standing columns was not common. Furtwängler refers this entire group to the school of Skopas and Praxiteles, but the Karyatides now in question appear to have been based upon Athenian prototypes of the fifth century.—H. BULLE, *Roem. Mitth.*, ix, p. 134.

A FEMALE HEAD; A COPY OF THE NIKE OF PAIONIOS.—In the possession of Fräulein Hertz in Rome, there is a marble head representing a youthful woman, whose hair is doubly bound by a taenia, the extremities of which fall behind her ears. The way in which this taenia is bound is found only upon the fragmentary head of the Nike of Paionios, and when we come to compare this head with the head of the Nike, it is found to be a copy with very slight variations of the famous Nike or at least of a head from the same school, the same atelier and in all probability from the very same hand. The importance of this head for the history of Greek sculpture of the fifth century and especially in enlarging our conception of the work of Paionios is self-evident. The inscription on the base of the Nike statue, which has been assigned roughly between the years 450–420, may now be placed at the earlier rather than the later date if we judge from the style of this head. Had the statue been made as late as 420, Paionios would undoubtedly have profited in the treatment of transparent drapery from the art of Pheidias. The monument which comes nearest in style to the Nike, is the fine Maenad relief in the Palazzo dei Conservatori, published by Winter in the 50th Winckelmann Program and assigned by him to the middle of the fifth century.—A. AMELUNG, in *Roem. Mitth.*, ix, p. 162.

HERAKLES WITH HYDRA IN THE MUSEUM OF THE CAPITOL.—In the year 1620, when the church of S. Agnese outside of the Porta Pia was being rebuilt, there was found a much injured figure of a youth of strong, muscular form. Both arms and the greater portion of both legs were missing. Out of this torso, the sculptor Algardi made a restoration of a Herakles in contest with the Hydra, and the subsequent discovery of a leg entwined by the body of a Hydra was thought to substantiate the restoration. This composition, however, is out of analogy with classic productions, and other fragments more certainly connected with this statue are made the basis of a new restoration of a Herakles with the stag. The pose of the body is strictly analogous to that of well-known examples of this type.—L. PALLAT, in *Roem. Mitth.*, IX, 4, p. 334.

PRODIGY OF THE LEGIO FULMINATA.—Father Grisar publishes in the *Civiltà Cattolica* for 1895, No. I, a note entitled the “Prodigy of the *Legio Fulminata*” and the column of Marcus Aurelius. This legend, so famous in the annals of primitive Christianity, is sculptured on the base of the column of Marcus Aurelius, the bas-reliefs of which represent the campaign undertaken by the Emperor against the Quadi. The prodigy took place in the summer of 174 A. D. The bas-relief naturally represents it as it would be explained by Pagans and especially by the philosophic Emperor. The relief is well preserved and is here reproduced from a photograph with accuracy for the first time. The prodigy as narrated by three independent witnesses was as follows: During the campaign against the Quadi, the Roman troops were in danger of dying of thirst, but prayers having been offered up, a heavy and refreshing rain came down, and this was so manifestly by the intervention of a superior power, that Marcus Aurelius felt it necessary to recognize the fact and to affirm it publicly. According to Apollinaris and to Tertullian, it was the Christian soldiers of the army who by their prayers brought down the rain; and especially, says Apollinaris, was this the case with one of the legions, which was called in consequence ever afterwards the *Legio Fulminata*. This prodigy took place immediately before the battle and was the means of giving victory to the Romans, not only by refreshing them, but by turning hail and lightning and a violent storm against the barbarians. In the relief the rain proceeds from a winged spirit like a Genius, with extended arms, whose beard and figure almost entirely disappear in the falling rain. This figure has none of the characteristics of a god, and therefore, the identification of it as Jupiter Pluvius, so common among archæologists, is an error. The figure is nothing else than the personification of the rain and a sign that it was due to superhuman causes. This bas-relief is, therefore, far from invalidating the testi-

mony of early Christian writers, and is, in fact, a strong proof in their favor. Grisar is opposed to Petersen's opinion that the legend arose in consequence of this very bas-relief, and cites Harnack, who proves conclusively the existence of a letter written by Marcus Aurelius to the senate in which he mentions this prodigy. This official declaration by the Emperor is supported also by Mommsen in a recent paper in *Hermes*, 1895, No. 1. Grisar is opposed both to Harnack and to Mommsen in that he does not regard the imperial letter as the sole source of the legend, but gives independent value to the early Christian testimony to the fact.

RUVO (APULIA).—VASE REPRESENTING THESEUS IN THE SEA.—In the *Not. d. Scav.* 1893, p. 242, Sig. Jatta has described a vase from Ruvo, as has been already recorded in the news of this JOURNAL, IX, p. 453, to which we refer for details. The principal painting represents the descent of Theseus into the sea, the myth related by Pausanias I, 17, 2, and illustrated by a painting by Mikon. The figures we believe to have been correctly identified by Sig. Jatta as Theseus, Poseidon and Nereus between a Nereid and Amphitrite. The peculiarity of this picture is that Theseus holds in his left hand a box or shell in which to place the ring which Nereus had thrown into the sea. This myth is depicted upon three other vases, as has been already noted. Upon a Krater from Bologna, Theseus is represented as miraculously carried into the deep by Triton. Such a representation is *a priori* probable in the school of Polignotos and likely to have been followed by Mikon. The more schematic mode of representation and the kind of garment worn by Theseus are indications that the vase from Ruvo was made in Magna Graecia, perhaps at Tarentum.—PETERSEN, in *Roem. Mitth.* IX, p. 229.

TARENTUM.—MOSAIC PAVEMENT AND BRONZE LAW TABLES.—Two discoveries deserving mention have taken place at Taranto, the one relating to art, the other to epigraphy. In digging the foundations of some building the workmen came across the remains of a Roman house of large dimensions, which had been erected on ruins of a still earlier period. In this house were discovered three mosaic pavements, one of which, of considerable size, was adorned with a large mythological scene. It is of rectangular form, 5.40 mètres long and 3 wide. At the sides are decorations in geometrical design, while the centre field contains a figure of Bacchus, 2.10 mètres high. The god is represented nude and beardless, standing erect, with his left hand resting on the thyrsus, and in the right hand a vase, from which he is pouring wine into the open mouth of a panther crouching at his feet. The figures are drawn in simple black outlines, the panther's teeth and some ornaments (as the crown on Bacchus's head and the animal's collar)

being picked out in other colours. It is observed by Signor Viola, director of the excavations at Taranto, that, while mosaics generally represent copies of ancient pictures, this figure in outline evidently reproduces some ancient statue. Indeed, a subject which may be the original of this composition is to be seen in a statue of Bacchus in the National Museum of Naples. The style of the work, and especially the marginal decorations, denote a late period, perhaps the third century of our era.

Later on were discovered on the same site six fragments of bronze tablets, bearing inscribed parts of a Roman municipal law. Signor Viola, on being commissioned by the Government to continue these researches, succeeded in finding a new fragment, which completed the ninth tablet of the law, as was known by the numerical indication it bore on the top.—HALBHERR, in *Athenæum*, March 23, 1895.

TERRACINA.—NOTE ON THE DISCOVERY OF THE TEMPLE OF JUPITER ANXUR.—We promised in a late issue of the JOURNAL a note on what proved to be the most important discovery made in Italy during 1894, that of the temple of Jupiter Anxur at Terracina (JOUR. IX. No. 4, p. 606). The details of the discovery are given in the *Notizie degli Scavi* (1894, pp. 96–111) by Sig. L. Borsari, from which we make the following summary.

The temple of Jupiter Anxur is mentioned by Livy, Virgil and Servius. Livy speaks (xxviii. 11) of lightning having fallen on this temple in the year 548 u. c. and shortly afterwards records the same fact (xl. 45) for the year 575. Virgil (*Æn.* vii. 799) has a passage which shows that the worship of Jupiter Anxur was not restricted to Terracina, but extended to the neighboring towns, and it also tells us that the temple must have been situated on a hill from which the entire surrounding territory could have been visible. Servius in his comment on this passage reports that it was the infant Jupiter who was worshipped under this title of Anxur. This fact is confirmed by a coin of the gens Vibia which represents a youthful god seated, with the inscription IOVI AXUR. Although a few writers such as Contatori, Smith (in his dictionary) and Vinditti suggested that the temple might be located on the bluff immediately overhanging the town, the general opinion has been that the ancient structures still remaining at that point belong not to the early Roman period, but to the time of the Goths. In fact M. De La Blanchère, and writers on the history of architecture like Mothes, (*Die Baukunst d. Mittelalters in Italien*), regard the great arches on the bluff as the remains of a fortress or prætorium of King Theodoric and as belonging, consequently, to about 500 A. D. The recent excavations prove, however, that these arcades and vaults were part of the substructure of the temple of Jupiter Anxur and belong, as might

have been expected from their good quality, to a very early Roman period. The first discovery was entirely fortuitous; a certain Capponi in search for treasure dug a hole, and at a depth of 2.50 m. found a wall of local stone surmounted by a cornice of excellent style. This was recognized to belong to the base of a temple by a relative of the excavator, Sig. Pio Capponi, who identified it with the temple of Jupiter Anxur. His opinion was confirmed by some of the remains of mosaic pavement found close by. The municipality of Terracina, which owned the site, placed at the disposal of Capponi the necessary funds for the excavation. In a short while the entire plan of the temple was uncovered, oriented from north to south and measuring 33.50 m. by 19.70 m. We reproduce the plan from the *Scavi*, as well as both a transverse and a longitudinal section.

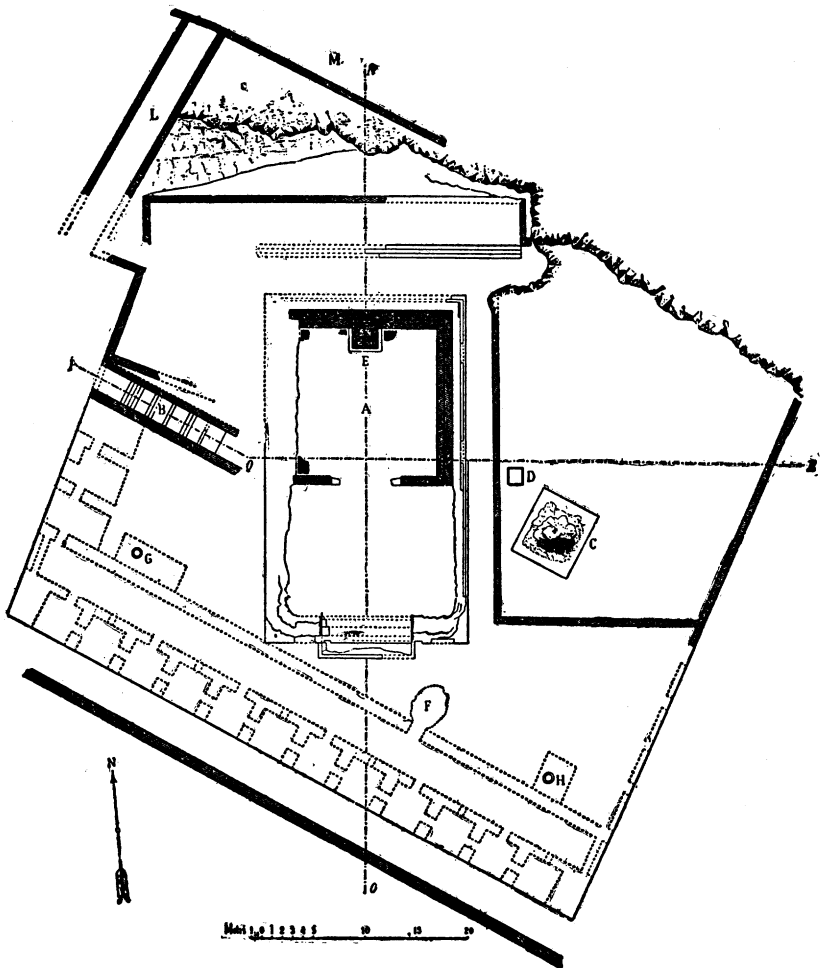


FIG. 33.—GROUND-PLAN OF THE TEMPLE AND PLATFORM.

It was built like all the rest of the temple in *opus incertum* and was externally decorated with semi-columns attached to the walls which were also built of *opus incertum*, except their lower portion, which was formed of a half drum of travertine. Several of these semi-cylindrical blocks of travertine were found. There remain in place along the walls of the cella the square blocks of travertine upon which the semi-columns rested, of which there were six on each long side and four at the end. Against this end wall at the point marked E on the plan is a brick base, with its cornices, the object of which was to bear the statue of the god. The pavement is of white mosaic surrounded by a dark framework.

The *pronaos* is 12.80 m. long, and on its front there are still the remains of the staircase. It was decorated with large channelled

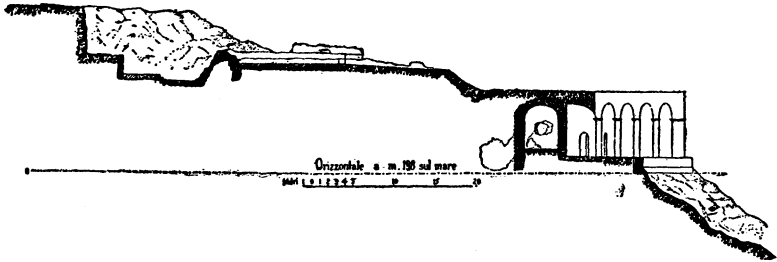


FIG. 34.—CROSS SECTION OF SUBSTRUCTURE.

columns and with capitals of Corinthian style, all in the alabaster of the quarries of the Circean Mount. The fragments of the Corinthian foliage that have been found, show from their masterly execution that they belong to the very beginning of the imperial period.

The stylobate, which is quite well preserved along the eastern side, consists of large blocks of sandstone with a cornice, a lintel, a concave and a reversed moulding. This part, also, from the perfection of its execution, belongs to the period between the close of the Republic and the beginning of the Empire. To the same time belonged the stamps

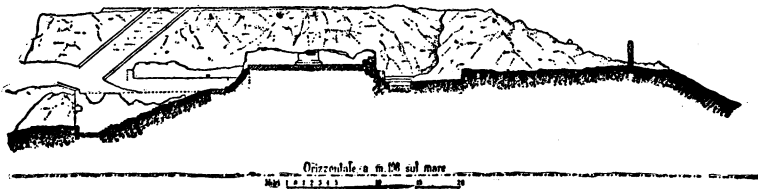


FIG. 35.—LONG SECTION OF SUBSTRUCTURE.

on the tiles and bricks which were found during the excavation: some of these were already known and belong without doubt to this age; others are new, such as that mentioning L. Domitius Lupus and a slave named Felix. There are certain lion heads also, in the same alabaster, used for gargoyles, which appear to belong to an even earlier date.

The temple was completely destroyed by fire, which even calcinated some of the large blocks of the basement on the eastern side. The violent action of the fire is shown everywhere, and a heavy layer of ashes and coals covers the ruins. It is also evident that there was willful destruction, for the statues which decorated the temple were broken in many pieces, so that only a few fragments have been recovered, sufficient merely to show the good design and the taste with which they were executed. The disappearance of the columns, of which but a single drum was found, and of many other architectural features, lead to the belief that, on the destruction of the building itself, its remains were cast down the mountain side. This destruction of a magnificent temple is probably due to the reaction which took place after 426 A. D., when Theodoric issued his decree for the destruction of Pagan temples.

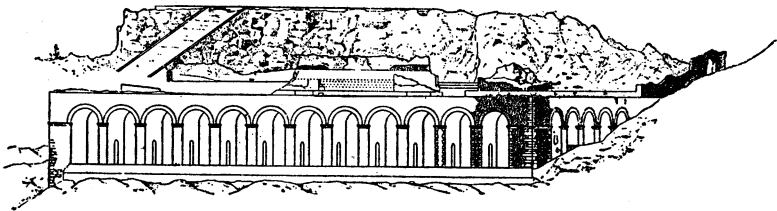


FIG. 36.—FACE OF THE SUBSTRUCTURE.

Along the east side of the temple, among the ashes, there were found many votive objects, which had been spared by the fire. Two inscriptions show that Venus possessed a sanctuary in the large temple. Only a few coins were found: one is of Augustus, one of Faustina the younger, and one of Marcus Aurelius.

Cave of the Oracle—At a short distance from the temple to the east, there came to light a singular structure. It consisted of four walls, about .75 m. high, forming a rectangle of 6.90 m. by 6 m. It is marked C on the plan. Within this structure is a natural rock which is pierced at a point corresponding to the centre of the rectangle. It was found that under this rock there opened up a small cavern, now hardly 7 m. in depth, which communicated with the outside in some manner. It is certainly the cavern for the answers of the oracle. It

is conjectured that the origin of the sacredness of this rock lies in its having been struck by lightning at some time, and so having become a bidental shrine, because Jupiter had shown his power upon it. Hence it was shut off from public gaze and was covered in by a small roof, supported by brick columns of the Ionic order.

The Substructure.—The temple having been found, it became evident that the great arcades should be recognized as the substructure which sustained the platform upon which the temple was erected. This substructure extended for 62 m. along the southwest side and 24 m.

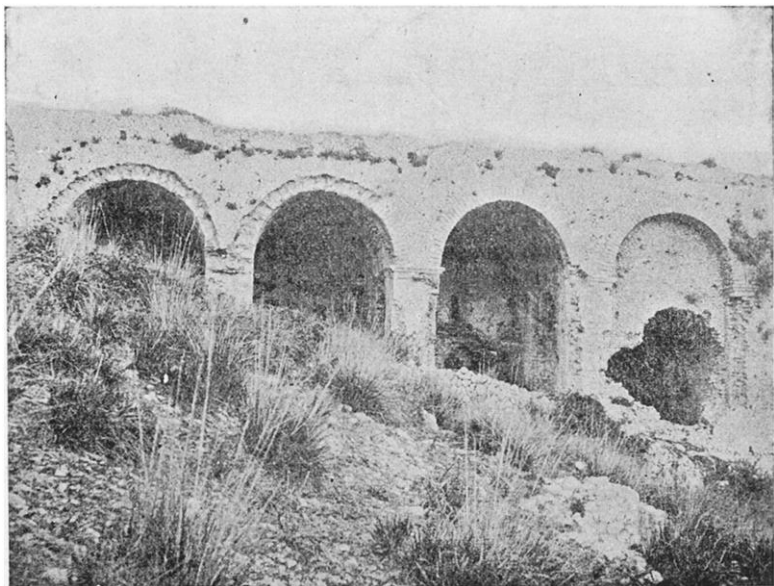


FIG. 37.—ARCADES ON SIDE OF SUBSTRUCTURE.

along the northwest side. It must be granted that the labor of forming a suitable plateau upon which to erect the temple was colossal. It was necessary at the rear to cut away a large section of the mountain, and in order to conceal the rough rock-side, a portico was erected behind the cella. It was built also of *opus incertum*, covered with stucco, painted in yellow and red and with columns of Corinthian order. At its base it was bordered by a line of four steps, cut away out of the live rock. The front of the platform had to be formed by the erection of this immense mass of brickwork in the form of arcades and vaults. The plateau thus formed is irregular in shape. The rain water was collected in two large cisterns, marked G and H on the plan. The axis of the temple is not normal to the front of the sub-

structure, for the latter follows the form of the hillside, while the temple was exactly oriented. Communication was established between the temple area and the plain below by a staircase marked B on the plan. It is interesting to note that a second cavern, also used for religious rites, was reached from the interior of the arcade of the substructures.

The reason for the choice of this especial site for the temple was evidently that from this point it could be seen as far away as Fondi and Gaeta to the east, and Antium and Ardea to the west; it also overhung the city from which it would have been invisible had it been built upon the summit of the bluff. This fact is a final proof of its identity with the temple of Jupiter Anxur, as it corresponds exactly to the position given to it by Virgil.

Citadel.—The temple was defended by a citadel which was reached by a staircase cut in the rock at the point marked L on the plan. But few of the remains of the fortifications of the citadel have been found. They connect with the great surrounding wall, with its towers, which protect the mountain along the north-northwest slope. The structure in *opus incertum* is of the same quality as that of the walls of the temples, and its substructures entirely exclude the possibility that this fortified wall should be of the time of Theodoric the Goth.

Votive Objects.—It is not improbable that the name Anxur represents the original divinity worshipped by the Volscans, to which conception there was added later, in this as in so many other cases, the idea of Jupiter. This is confirmed by the character of the votive objects, which are genuine playthings (*crepundia*). These rare objects are all of fused lead, and represent the furniture of a dining-room,—table, plates and kitchen utensils,—all executed in the style which was in vogue at the close of the Republic or the beginning of the Empire. There is a *mensa tripes*, or table, with three legs, a seat like an arm-chair, or *cathedra supina*; then comes a four-legged, oblong table, which reproduces the sideboard, upon which the dishes were to be placed as they were brought in, and finally the candelabrum, to light the feast, and the youthful waiter (*puer dapifer*) bringing in a tray, or *ferculum*. It is known that especial garments and especial sandals (*vestis cenatoria*) were put on in going to table by the Romans, hence we have a small model of such sandals. Then follow the dishes for the table (*patinae*); some of which are represented with the viands upon them, such as a plate with two fishes. There is one of extreme elegance, in the form of a shell; with one exception, all have two handles. Some of the dishes seem to be for fruit. Strange to say, there seems to be but one vase which could be used for drinking. It is certain that it was to Jupiter as a child that these playthings, small

reproductions of objects in actual use, were offered as gifts by some worshipper. Almost the only other similar collection of objects is that now in the Museum of Reggio, which were found in the tomb of a child.

When I visited Terracina in 1893, I had two photographs taken of the substructures of the temple, and shall here reproduce them (FIG. 37 and PLATE XVII), as they may add to the interest of the above notice; now that it is proved that these substructures belong to at least as early a period as the time of Augustus, their importance is considerable for the study of Roman architecture.

VERUCCHIO.—**EARLY ITALIC NECROPOLIS.**—Some fresh contribution to the study of early Italic culture has been brought by the new explorations made by Dr. Tosi at the necropolis of Verucchio, near Rimini. Here more than fifty tombs have recently been examined, and some of them are singularly rich in sepulchral furniture. The terracotta ossuaries, with geometrical decoration, all of the so-called Villanova type, in the shape of two truncated cones joined together at their wide base, are almost always single-handled, and with a cap-like cover on the top. The tombs in one part of the cemetery were so crowded together that the ossuaries were piled one upon another, a circumstance not hitherto observed in the necropolises of this type, but only in those of the *terrामare*. This fact adds weight to the hypothesis of Helbig and Pigorini, who admit an ethnographical affinity between the inhabitants of the *terrामare* and the Italians of the Villanova period. A great portion of the grave furnishings were found inside the ossuaries, together with the burnt bones, but many of the objects were also found outside. They consist, amongst others, of many bronze fibulae, of which several were very archaic; two bracelets of bronze wire, each with twenty-one spirals, still preserving their elasticity; a razor in the shape of a half-moon, with incised ornaments; and a curved iron dagger, a rare type in cemeteries of this character. Of terracottas the most remarkable is a double-crested helmet of natural size, which probably served as a cover to the ossuary of some warrior. It is an exact copy of a real bronze helmet, such as those found in the tombs of Tarquinia. We thus learn that this kind of helmet was common to the ancient settlers both on the Tyrrhenian and Adriatic shores. The handle of a cover in the form of a rude naked female figure, with the left hand on her breast, and the right on the lower part of the body, is an imitation of the bronze statuettes imported into Italy by Oriental traders.—**HALBHERR** in *Athenæum*, March 23; cf. **BRIZIO** in *Not. d. Scavi*, 1894, pp. 292-307.

VETULONIA.—**CLOSE OF THE REPORT FOR 1893.**—In the October number of the *Scavi*, Signor Falchi publishes the close of his report on the

excavations in the tumulus of La Pietrera. It had at first been the plan to entirely demolish this tumulus, which had yielded so many highly artistic treasures already described in this JOURNAL. But it was found, in 1893, that this total demolition would endanger the stability of the domical chamber in the centre of the mound, so that it was decided not to carry the excavations any lower than the stratum in which the rich funerary objects had been found. The removal of this much of the earth was comparatively easy. Of great importance was the discovery of sculptures in the local stone called *sasso fetido*, near the domical tomb, similar in style to those already found and noticed in the JOURNAL. The best preserved of those is a fine female bust of natural size, to which probably belongs the head found during the preceding year. The arms, which are damaged, are bent, and the hands folded on the breast. The figure is without drapery, but wears a necklace and a highly decorated belt, with rampant winged lions. There is also a second bust of similar size and style, but in very bad preservation, and fragments of hands and other parts of figures. These fragments, like those precedingly found, were carved on slabs in very high relief. They were found together with large slabs of stone, and were placed in such a way as to show that they had been removed from the interior of the vaulted chamber by whoever had broken into the top of the dome.

On the east side of the tumulus was found a small cone which marked the place of a deposit of funerary objects, placed as usual around a skeleton. These objects were, however, of but little importance.

Interior of the Chamber.—Considerable work was undertaken in the interior of the domical chamber in order to insure its stability, and in the course of it a few discoveries were made, consisting mainly in the lower end of two statues in high relief, of natural size. The two feet placed close together, rested upon a heavy, formless base, slightly pyramidal in shape, which was fixed in the ground in such a way as to make it appear that the figures rested on the pavement.

Excavations at Le Migliarine.—Having finished the preceding excavation, Signor Falchi decided, in the light of all the experience thus gained, to explore some of the many tombs lying at the feet and to the northeast of the hill of Vetulonia, about three kilometres from La Pietrera, along the Emilian Way, with the object of completing, by trial excavations on different sites, the survey of the necropolis of Vetulonia. The first site chosen was at a place called *Le Migliarine*. There were here, on the left, an artificial rise of land, and on the right two small tumuli. The first trial was made in the slightly rising ground, and here there came to light a circle of white slabs placed upright in

the ground, which proved the presence of a circle tomb similar to those found at Vetulonia itself. After the discovery of minor objects of a style similar to the contents of the tombs in Vetulonia, an important funerary deposit came to light close to the centre of the mound. This consisted of: (1) a large bronze vase, with two handles; (2) gold bracelets identical in form and style to those in Vetulonia itself, two of which were reproduced in a recent number of the JOURNAL, and decorated, like them, with rows of heads and bands of filigree work; (3) some gold balls; (4) four gold fibulæ, the body of which is formed of a winged animal; (5) some vases, dishes and two candelabras of bronze; (6) many terracotta vases of *Bucchero* ware like those from Vetulonia, etc. All these objects were placed upon a plank of black and shining wood, covered with bronze plate. Not far from this deposit were found two large stone cones, like those found in Vetulonia itself.

We may, therefore, conclude that even in the plain, about three kilometres from the central necropolis of Vetulonia, there still were no tombs belonging to a later age than those on the hill itself, and that these plain tombs contained objects entirely similar both in date and style. We may conclude that it is pretty certain that this famous city of Vetulonia fell into decay and was abandoned at last by its illustrious inhabitants at a very early date, and this date, in view of the entire absence of Hellenic vases in its tombs, may be determined to be earlier than the 6th century B. C.

Tomb of the Potter.—One of the two mounds on the opposite side of the road was then explored. At about two and a half metres from the centre there was found, at a very slight depth, a funerary deposit of exceptional extent, character and interest. In contrast to the other tombs, there was no trace of the usual stones, or any other sign of protection, the fact that these objects had escaped the ordinary fate, and were merely covered with earth, led to their almost complete preservation. In only two other cases has an exception been found to this general law of destruction. These two exceptions were the tomb of the Chief and that of Val di Campo. Signor Falchi calls attention to the fact that all the tombs with stoned and broken contents thus far discovered were of women, whereas these three exceptions are of men. Hence it would seem as if the stoning were confined to those tombs containing rich jewelry, which it was thus sought to render useless for the future.

The fictile objects found in this Tomb of the Potter consisted of a large number of unguent vases of great variety and peculiarity of form, arranged with great care around two bronze vases full of burnt bones, with a few other objects of bronze and iron. There were no

such objects of gold or silver, or other precious materials as were found in the preceding tomb. Among the most peculiar of the unguent vases, the following may be mentioned: (1) Vase in the form of a dead hare, its head fallen back and its limbs extended; this is the type of eight or ten vases, each varying somewhat in detail, especially in the position of the animal, and all are in very delicate reddish-yellow clay. (2) Vase in the form of a horse's head perfectly reproduced, with its harness painted in black. (3) Vase in the form of a crouching doe, with legs bent under her. (4) Vase in the form of a crouching hare, with ears stretched back. (5) Vase in the form of a goose or duck. (6) Vase in the form of an Egyptian sphynx, with beardless human head, and tail curling over and resting upon the body. (7) Vase in the form of a boot. (8) Vase in the form of a helmeted head. (9) Vase in the form of a kneeling nude female figure, with arms bent and hands closed; the long hair falls loosely over the shoulders and the opening of the vase is in the top of the head. This figure is of exceptional importance, as it is executed with a degree of naturalness and a harmony of lines and proportions such as show the potter who modelled it to have been a genius. He had the passion to imitate perfectly anything that struck his fancy. It would seem as if this is his tomb, and that in it were placed by his family the best samples of his art, together, perhaps, with the instrument of his craft, as will be later on described.

Cav. Falchi adds: "These ceramics, which are in a great part new in Etruria, but not new in the Orient, are of such inestimable value, not only for ethnology, but for the chronology and history of art, that I hope they will be the object of careful study. In this hope I call the attention of the learned to the appearance in a single tomb of these fictile objects of such great variety, which appear to have been produced by a single hand, and in particular I wish to call attention to the arrangement of the hands of the kneeling woman, with her fists closed except for the thumbs, which are pointed upward exactly as in one of the sculptures in *sassofetido* stone found in the tomb of *la Pietrera*.

The bronze objects were placed close together in the centre of the funeral deposit, and included two high and elegant wine jars, or oinochoai, a large, smooth basin, full of burnt bones, a bronze box resting on four feet, also full of bones, and finally a small instrument, with a long handle, in which is stuck a small blade of the same length, ending with a single sharp edge, which is probably the instrument used by the potter to model in wet earth the objects which he thought worthy of reproduction, some of which he must have seen in distant lands, while others he imitated from native originals. Toward the centre of

the mound there was discovered, as in the preceding circle tomb, a cone of *sassoforte* stone identical in form with all those found in the other tombs, as well of inhumation as cremation.

The exploration of the neighboring mound of the same dimensions and form, shows that it had been already searched and plundered in early days by means of a deep ditch.

Tombs of Franchetta.—The Pietrera hill is bounded on the south by a narrow and deep gully, called Franchetta, the opposite side of which is bounded by a low slope. Along the summit was visible a regular series of artificial rises on the surface, arranged in straight lines in ever-increasing size from below upward, and terminating in a real tumulus of considerable size. The lowest and smallest mound was first explored, and disclosed a walled circle made of stones placed together without cement, and encircling a number of tombs for inhumation, long since despoiled, and separated by large upright slabs of stone, while other slabs were used to cover them. The few objects found were of the same character and age as those found in all the other tombs.

The second tomb, instead of being surrounded by a wall of stones, was encircled by large white slabs of *sassovivo*, placed on end near each other. The diameter of the circle was 18 m. and the height 4 m. A square hole in the centre, measuring 4 m. by 2 m. by 2.30 m., contained two skeletons. Upon the head of each was placed a beautiful bronze ax, in perfect state of preservation. Its round and heavy iron handle was covered with a heavy bronze plate. It is valuable as showing the manner in which the head of the ax was secured to the handle. Probably its perfect state of preservation is due to the fact of its being an instrument for religious use. Near it was a bronze incense-burner, similar to others already found, and a conical helmet in poor condition. On the chest of the same skeleton were various bronze fibulæ, covered with gold leaf, and others with amber bow. All the rest of the central cavity had been destroyed by means of a deep trench which had cut through the centre of the skeletons.

The third tomb differed from the preceding only in its slightly larger size, and it also contained a central cavity, which, like the others, had been explored in early times. It contained the remains of a skeleton and no objects of importance.

While the preceding three tombs projected so slightly above the flat surface as to allow of easy cultivation, the fourth was a genuine tumulus of pronounced shape, 4.30 m. in circumference. It was bounded by a stone wall, which formed a terrace, and is still preserved in some proportions. Although this mound appeared not to have suffered from exploration, it had evidently been anciently visited, and

nothing was found in it but an object left by chance, namely, a fragment of a statue of natural size, similar to one found last year in the great mound of the Pietrera, but of far greater importance. The fragment consists of the head, with part of the neck and chest, and is remarkable as having been executed up to a certain point and then, when still unfinished, thrown away. It is, therefore, of extraordinary value in its very incompleteness, as revealing the process used in blocking out sculptures at this early date. The head, like that of the Pietrera, is of a woman. In regard to its date, Cav. Falchi regards it as contemporary with the first domical chamber of the Pietrera, whereas the second tomb described above is evidently later than the destruction of this first chamber, as it contains some of the blocks of stones with which it was constructed. Falchi goes so far as to believe that this head, blocked out and then thrown away, is that of the same person whose finished head was found in the Pietrera mound, so close are the similarities.

Cav. Falchi closes as follows: "This report does not complete the account of the excavations on the hill of Vetulonia in the autumn of 1893, for there should be added to the magnificent results obtained by the exploration of its necropolis, a description also of the still more magnificent results obtained in the area of the city itself of Vetulonia, within the circuit of its great walls, telling of the uncovering of part of the city, of its walls preserved after an early fire, of its streets, its wells, the many objects found in its ruins, including many coins, which in great part belong to Vetulonia itself. But as Professor Milani has anticipated such information in his two reports, one called *Una Seconda Vetulonia*, printed as manuscript and communicated to the *Lincei* in June, 1893, and the other entitled *Le Ultime Scoperte Vetuloniesi a Colonna*, read at a meeting of the *Lincei* on November 26, I shall speak of them in my report of future excavations, which I hope to be permitted to continue, not only in the necropolis, but also in the ancient city."

EXCAVATIONS DURING 1894 ON THE SITE OF THE LATER CITY.—The continuation of the excavations at the site called *Poggiarello*, led to the uncovering of a large tract (106 m.) of the main street of a city, thought to be the late Vetulonia (the city built by the people who abandoned the ancient Vetulonia), and of a new series of rooms along this street which seemed to have been used as shops. The street, which is 3.30 m. wide, has no sidewalks, and shows no traces of the usual ruts formed by wheels of vehicles. The coins gathered among the carbonized ruins in these rooms confirm the chronological conclusion expressed in the *Rendiconti dei Lincei*, 1894, p. 844 sqq. There are a number of Etruscan coins, such as a Quinarius of Populonia, and an ounce of

Vetulonia, and six sextants, also of Vetulonia. There are many Roman coins of the sextantial and uncial periods. One coin dates from 88–89 B. C. The latest coin is one attributed by Babelon to the year 84 B. C., which would harmonize with the opinion of Professor Milani, that the city which from the hill of Colonna overlooked the main roads of Maritime Etruria, was burnt at the very time (79 B. C.) in which Volterra and Populonia, falling into the hands of the followers of Sylla, suffered the destruction which befell all the Etruscan cities that had espoused the cause of Marius. Only a few objects of art were found in the course of exploration of these rooms; among them are two bronze statuettes of an Etruscan-Roman divinity, or rather a domestic lares, such as the Romans called *Jupiter Salvator* or *Genius Jovialis*.

An attempt was made to excavate in a stratum below the Roman level; but nothing was found that could be definitely dated from the Etruscan period. The casual discovery, however, of a late Attic vase, leads to the hope that systematic excavations within the Pelasgic walls may bring to light some traces of the pre-Roman city.

EXCAVATIONS DURING 1894 AT THE OLD VETULONIA.—*Necropolis*.—The excavations in the necropolis during 1894 were successful. At a short distance from the Pietrera tumulus, on the street of the tombs, were found the remains of a rectangular structure, 9.40 m. by 6.10, built of large blocks of stone without cement, but worked with a chisel. In two were found fragments of fictile decoration belonging to the period between 350–250. In the same part of the necropolis, and precisely where last year was found the magnificent gold fibula decorated *a pulviscolo* with figures of animals, there was found a circle tomb in which, together with many fragmentary bronzes, there came to light a well-preserved bronze boat. It is smaller and more simple than that of the tomb of the Chief (see JOURNAL for 1888), and corresponds almost exactly with that of the museum of Cagliari, published by Pais (Perrot, iv, fig. 83). An interesting feature of this vessel is a handle ending in a hook, surmounted by a decorative animal in massive bronze, formed by two affronted ram's heads.

Poggio alla Guardia.—On this part of the site, not far from the street of tombs, there were found under a mass of stones two cylindrical *situlas* of reddish-yellow earth, decorated, the one with eleven horizontal bands in relief, of the rope pattern; the other with ten lines of the same decoration. These are the first *situlas* of this characteristic type that had been found in this necropolis, and their importance is great in connection with the origin and the development of this vase, which is the prototype of the *cista a cordoni*. Together with these pails were found five umbilicated platters of the same reddish-yellow earth,

an unguent bottle of the Greek islands, and other fragments belonging to a tomb of the eighth century.

On the same site, but among the Italic well tombs, there were found five tombs of the class called, by Falchi, tombs of strangers. These funerary deposits correspond to those of the circle tombs in which there are no remains of either buried or burnt bodies, except certain crowns of teeth which were often found near the most precious objects. One of these deposits has given a number of cast bronzes of a new type, with decoration of human, animal and floral forms belonging to the very beginning of Etruscan art. Another of these deposits is composed of simple necklaces of amber and of bronze, but is remarkable for a pendant in the form of a miniature chariot with its horses, and two persons seated in it. What is most interesting about this chariot is, that it is not in the form of the usual *biga*, such as have been found in the shape of toys in some Italic tombs, but seems to present the original type of the Lucumanian *carpentum* of the Etruscans and Romans. The two persons seated on a high-back bench seem to be a man and his wife, and remind one of Livy's description of the chariot upon which Tarquinius Priscus and his wife Tanaquil arrived in Rome, and of that used by Tullia after the murder of the second Tarquin. It appears to be drawn by mules.

From an already disturbed tomb in this vicinity, there comes a monument which will at once attract attention, and is the most important object found during the excavations of 1894. It is a stele of sandstone, 1.07 m. high, .56 m. broad and .16 m. thick, upon which is a long Etruscan inscription, and beside this has scratched upon its surface a warrior walking toward the left, with a pointed beard, wearing a helmet with a crest and *coda*, and holding in his right hand a large iron shield; between the legs is a lanceolated palm. The emblem on the shield is a star of six rays, obtained by segments of a circle. The helmet corresponds to a couple of others found at Vetulonia, but the battle ax with short handle and double edge, with which the warrior is armed, does not correspond to any of the arms which have heretofore been found in the excavations. The inscription is in parts very difficult to read; it begins with the well-known prenom *aiules*; its palæography corresponds to the inscription on the cup in the tomb of the Chief.

Professor Milani concludes as follows: "In the technique and character of the decoration, this stele, the first which had been found at Vetulonia, recalls the well-known ones of Lemnos, Pesaro, Novilara, and the region of Padua. But in the subject and in other respects, it should be rather connected with the sculptured steles of the plain of Volterra, especially those of the plain of Fiesole described by me in

the *Notizie degli Scavi*, 1889, pp. 153, 154; 1892, p. 465, and compared with the monuments of the Hittites. Ethnographically, and through its Asiatic resemblances, the double battle-ax of the warrior is especially remarkable, called in Greek *πέλεκυς*, *ἀξίνη*, *λάβρος*, *βαύπληξ*, and in Latin *securis*, *bipennis*, *dolabra*. We find it used by the Trojan Pisander in attacking Menelaos, drawing it out from beneath his shield (II. XIII, 611), and also by the Trojan warriors in the fight of the ships (II. XV, 711). This is the weapon of Zeus Labrandeus, of Karia; the weapon of Zeus Dolichenus, of Lykia; the weapon, or attribute, of the Pelasgic Dionysos, of Tenedos, which passed also to Pagasi in Thessaly, to Heroia in Arcadia and in Thrace (Myth of Lykourgos); it was the primitive attribute of Hephaistos, the great maker of weapons of the Tyrrhenian-Pelasgic Lemnos; the weapon of the Amazons, of the Scythians, and the Hittites (Perrot, IV, p. 800, fig. 279). The Asiatic or Pelasgic origin of this weapon is thus evident, and I therefore see in its presence at Vetulonia, on a monument which is certainly one of the most archaic of Etruria proper, and which in other ways also recalls Asia Minor and the Pre-Hellenic and Tyrrhenian-Pelasgic settlements, a new and eloquent argument in favor of the Asiatic, of the Pelasgic or Pelargic origin of the Etruscans."—*Not. d. Scavi*, 1895, pp. 22-27.

DATE OF THE EARLIEST MONUMENTS.—M. Salomon Reinach, in his Asiatic news in the *Revue Arch.* 1894, refers to my note in this JOURNAL IX, p. 213, on the domical structure at Vetulonia, adding that of course I cannot possibly mean that it belongs to the seventh century B. C. Such, however, was the date that I intended. I simply follow in this the opinion of the two men most conversant with the excavations, Prof. Milani and Cav. Falchi. In fact Milani, on p. 24 of the *Scavi* for 1895, has changed his opinion, and would refer the sculptures and architecture of this monument to an even earlier date—to the eighth, rather than to the seventh century—and in a note says that for many reasons, which he will give elsewhere, he is of the opinion that the chronology of the earliest architectural and figured Etruscan monuments should be given an earlier date. I should not myself venture to regard the above monument as earlier than the seventh century.

This date, in so far as it relates to the sculptures, especially to the steles that are so similar to the Hittite sculptures of the ninth and eighth centuries, is certainly not too early, and I cannot explain M. Reinach's objection to it, for which he gives no reason.—ED.

Early Christian, Mediæval and Renaissance Art.

BIBLICAL SUBJECTS IN EARLY CHRISTIAN ART.—M. Müntz presented a paper to the *Académie des Inscriptions* on Christian art and the illus-

trations of the Old Testament to be found in the works of art belonging to the early times of the Church. The v century might be considered as the golden age in Biblical painting. Thanks to the numerous poems which were devoted at this time to the book of Genesis, a number of episodes previously unknown to the Romans became popularized both in Italy and Gaul. The popularity of these Israelitish subjects is exemplified by the mosaics of Sta. Maria Maggiore at Rome, executed between the years 432 and 440. M. Müntz states that these compositions, contrary to the generally received opinion, are completely independent of the celebrated poem of Prudentius—the “Dittochaion.” The artists have gone directly to the Bible for their inspiration, and consequently their forty compartments have barely sufficed to trace the history of the Jews from Abraham to Joshua; whilst Prudentius had comprised in twenty-four metrical stanzas the whole of the Old Testament from Adam to the Babylonish captivity. In the v century, likewise, the illuminators had taken in hand the stories of the Old Testament; and although these miniature illustrations of manuscripts were designed for the select classes, and not, like the mural decorations, intended to appeal to the common people, nevertheless it is possible to quote instances where these almost microscopic pictures have served as a model for large frescoes and monumental mosaics. It has been lately shown that many of the miniatures of the celebrated Cottonian Bible (v and vi centuries) have been reproduced, in an enlarged form, in the mosaics of the basilica of St. Mark at Venice (xiii century). A recent publication, of which M. Müntz exhibited specimens to the Academy, now permits us to study, in the minutest details, the most ancient illustrated manuscript of the Bible, the Greek Genesis of the Imperial Library at Vienna. These miniatures, the style of which offers many analogies with the catacomb paintings, are in turn conventional and realistic.—*Athenæum*, Sept. 15.

BULLETTINO DI ARCHEOLOGIA CRISTIANA.—A group of the friends and pupils of the lately deceased De Rossi have undertaken to continue the publication of the *Bullettino di Archeologia Cristiana*, founded by this illustrious archæologist. Its programme is to be made broader, and it is to be henceforth open to contributions from all archæologists devoted to Christian antiquities. The directing committee is composed of MM. Enrico Stevenson, M. S. De Rossi, Mariano Armellini and Orazio Marucchi. We had heard with great regret the news that this unique and indispensable review was to cease its publication, and this later news is extremely welcome. The review will be called the *Nuovo Bullettino*, in order to distinguish it from the earlier series of De Rossi's review.

THE PRESERVATION AND RESTORATION OF ITALIAN MONUMENTS.—In connection with the detailed inventory of works of arts in churches and convents, which was commenced some time since by the order of the Minister of Public Instruction, it has been ordered that such works shall always be exposed to view to the public during the hours when churches are open, and since that time the curtains that often covered the paintings have been removed and the sacristy doors are no longer closed.

With a view to employing the best means for the preservation and restoration of ancient paintings in Italy, the Minister of Public Instruction has opened a competition on the ancient and modern technique of all kinds of painting, including mosaic work. The competitive memoirs presented will be judged in June, and a prize of 3,000 francs given to the winner.—*Chronique*, 1895, No. 4.

NANNI DI BANCO.—Marcel Reymond continues in the *Gazette des Beaux Arts* (Jan., 1895) his studies on *La Sculpture Florentine au XV^e siècle*. His second paper is on Nanni di Banco (1374(?)–1421), the contemporary of Ghiberti, Donatello, Quercia and Luca della Robbia. Had he not died comparatively young his fame would undoubtedly have equalled theirs. M. Reymond points out Vasari's arrant injustice towards Nanni, and believes that he exercised great influence in forming Donatello's talent. Three of Nanni's fine statues at Or San Michele are earlier than Donatello's first statue, and when the commission of carving the Madonna over the door of the cathedral was given to Nanni it was a recognition of him as the foremost sculptor of the day. His style was nobler, broader, purer and more monumental than that of any other Italian sculptor. He is the connecting link with the XIV century.

ITALIAN ART IN THE TYROL.—Herr Schmoelzer has published in the *Mittheil d. kk. Central-Commission* (Vol. 21, No. 1) a description of the works of art in the churches or chateaux of southern Tyrol. Many of these belong to the Middle Ages or the early Renaissance. At Volano is a Last Judgment, dated 1514, by Francesco Verlas, of Vicenza, and other paintings of about 1500, of the Venetian or Paduan schools. In the church of San Rocco and in the church of St. Ilario, near Rovereto, are frescoes of the end of the XII century. At the castle of Avio are paintings of the purest Giottesque type, and in the chapel others that are semi-Romanesque, semi-Gothic. At the church of Vivezzano there is a fine portal of the XVI century, painted glass of the same period, sculptured tombstones and a remarkable treasury. At Serso and at San Biagio near Levico are frescoes and sculptures of about 1500.—*Chronique*, 1895, No. 6.

AQUILEIA.—**DISCOVERY OF EARLY CATHEDRAL.**—Count Lanckoronski, of Vienna, has intrusted to the well-known archæologist, Niemann,

some excavations at Aquileia around the Romanesque cathedral of this city. They have already resulted in the discovery of the remains of an earlier church.—*Chronique*, 1895, No. 3.

BOLOGNA. — **NICOLÒ DELL' ARCA.** — The reliquary of San Domenico in the church of the same name at Bologna, designed by Nicola Pisano, was modified, as is well known, when the grand chapel to this Saint was constructed, and there was added to this reliquary a splendid marble top carved by Nicolò da Puglia, who is known on this account as *dell' Arca*. He finished the pyramidal top and the festoons with graceful *putti*, the statue of God the Father on the summit, the Ecce Homo with two angels, the four prophets, the saints Dominico, Francesco, Floriano, Vitale and Agricola, and the angel at the left bearing a candlestick. An ordinance of the Commune of Bologna, dated the 3d of June, 1469, retains all engaged in the work upon this reliquary to continue until its completion. This ordinance was repeated the 19th of September, 1470. Unfortunately, all the documents referring to this monument are no longer in the archives of the city of Bologna, but have been restored to the General of the Dominican order. In the *Archivio storico dell' Arte*, Sept.-Oct., 1894, is published a document which holds Nicolò and his associates to obey the directions of the Society of Arts of the city. In the same number of the *Archivio* is published a document concerning the image of the Virgin, which is now placed upon the façade of the Palazzo Publico at Bologna.

RAPHAEL'S ST. CECILIA.—It is well known that this painting now in the Royal Picture Gallery of Bologna, was ordered from Raphael in the year 1513 by Helena Duglioli, wife of Benedetto dall' Olio, a notary of Bologna. The story goes that one day she had an inspiration from on high to construct a chapel in the church of St. Giovanni in Monte, at Bologna, in honor of St. Cecilia. Antonio Pucci, her parent and protector, was put in charge of the construction of the chapel, and her uncle, Lorenzo Pucci, made the contract with Raphael for a painting for the high altar. The chapel was finished in 1514. The following document has been found in the archives of the city of Bologna: "In the year 1514 the blessed Helena, wife of Mons. Benedetto dall' Olio, a notary and citizen of Bologna, caused to have built the chapel of St. Cecilia and had Raphael of Urbino paint the picture of St. Cecilia, to cost a thousand golden scudi, and presented it to the church of St. Giovanni in Monte, with other sacred objects." Amongst the documents of the convent of St. Giovanni is found the deed of gift of the altar, bearing the date September 9th, 1516, and signed by the notary Antonio Monterenzi.

DATE OF THE DEATH OF ALFONSO LOMBARDI.—Vasari rightly gave the date of Alfonso Lombardi's death as 1536, but other writers upon this artist hav-

ing observed that his birth took place in the year 1487 and that his portrait in the second edition of the *Lives of the Painters* represented him as an old man, inferred that his death must have taken place many years after the date fixed by Vasari. Girolamo Baruffaldi in his life of this sculptor puts his death as late as 1560. In the archives of the city of Bologna there is preserved a letter from the Duke of Mantua, dated the 7th of December, 1537, which speaks of Alfonso Lombardi as already dead. This letter, therefore, settles the accuracy of Vasari's date.

GUIDO RENI'S SAN CARLO.—The archives of the city of Bologna contain a letter from the Senate of Bologna to their Ambassador at Rome, dated April 2d, 1614, and directing him to make payment to Guido Reni for the painting of the picture of San Carlo, to be placed in the church of the Medicants at Bologna. This letter, therefore, enables us to fix the date of the picture.

NOTICES OF PAINTINGS BY GUIDO RENI, CASTELLINO, CAVEDONI, GILIOLI DA CARPI, IN SAN SALVATORE.—The church of San Salvatore in Bologna was constructed between the years 1605–25; the names of all the contractors, with the architects, painters, etc., are found in the archives of the Canons of San Salvatore, now preserved in the archives of the city of Bologna. These show that payments were made at various dates between the years 1620 and 1625 for paintings by Guido Reni, Castellino, Cavedoni, Gilioli and Girolamo da Carpi.

ARTISTS OF THE XIV TO XVI CENTURIES AT BOLOGNA.—In the series of *documenti giudiziari* and other documents preserved in the archives of the city of Bologna, as many as one hundred and twenty-nine entries of artists living in Bologna from the year 1347 down to 1654 are published in chronological order in the *Archivio*. These comprise the names of architects, sculptors, painters, miniature painters and goldsmiths.—*Archiv. Stor. dell' Arte*, Sept.–Oct., 1894.

FLORENCE.—DISCOVERY OF CH. OF S. LEO.—At Florence, in the works going on in the centre of the city, there have been discovered the remains of the ancient church of St. Leo, which was one of the first parishes established in the town. The outer walls are in network (*filaretto*). The principal door has elegant mouldings, and at the sides a lozenge decoration of black and white marble.—*N. Y. Evening Post*, March 2.

A SCULPTURED ROMANESQUE FONT.—A very important piece of sculpture of the XII century has been added to the Museum. It is a large baptismal font from the neighborhood of Lucca. It rests upon a very solid twisted base, upon which are two small figures symbolising baptism and the devil. The basin has a diameter of 1.40 m., and is decorated with open-mouthed masks to carry off the water. The dome

above it is the most important part of the monument. Above are the twelve Apostles and below the twelve months of the year represented by figures draped in ancient style, whose attitudes or actions correspond to each of the months. Unhappily many of the heads have been knocked off, and the marble is in poor condition. The total height of the monument is 3.50 m., and its proportions are harmonious. Its importance is increased by the rarity of works of sculpture of this century.—*Chronique*, 1895, No. 4.

STATUE OF BONAFACE VIII.—The statue of Boniface VIII, which originally formed part of the decoration of the façade of the Cathedral of Florence, was attributed by Vasari to Andrea Pisano. It had been lost sight of for several centuries—since the façade was demolished in 1588—but has now been returned not to its original position on the façade, but has been placed inside the main doorway. It was discovered in the Rucellai gardens some years ago by M. Müntz, purchased by the antiquarian Bardini, and finally given to the city of Florence by the Duke of Sermoneta on the condition that it should be placed in the façade.—*Chronique*, 1895, No. 4; cf. *Revue de l'Art Chrétien*, 1895, No. 3.

A PICTURE BY NICOLAS FROMENT.—M. Trabaud contributes to the *Gazette des Beaux Arts* a study and an outline of a painting of a triptych in the gallery of the Uffizi at Florence, which is classified under the works of the Flemish school. It is, however, signed by a well-known French artist, Nicolas Froment, and dated 1461. The inscription reads: NICOLAUS FRUMENTI ABSOLVIT HOC OPUS XI. K. L. JUNII MCCCCLXI. This painting originally belonged to the collection of the Academy of Fine Arts, but was given to the Uffizi in exchange for a Taddeo Gaddi. The central composition represents the resurrection of Lazarus; the right hand side, Martha kneeling before Christ, and the left side Mary Magdalen washing his feet.—*Gaz. des Beaux Arts*, February, 1895, p. 157.

THE DISCOVERY OF A WORK BY FRANCESCO DI SIMONE FERRUCCI.—Among the last works of this pupil of Andrea Verrocchio, Milanese, in his commentary to Vasari, mentions a tomb to Lemmo Balducci, placed in the hospital of S. Matteo, in the year 1472. This hospital was transformed into a church in 1735, and the church was demolished when the present Academy of Fine Arts was built in 1783. Venturi recently suggested that the bust in the Academy belonged to this tomb, and now B. Marrai has discovered considerable remains of this work of Ferrucci. According to the description by Del Migliore, an eye witness, the tomb had the form of the sepulchral monument of Pandolfini in the Badia in Florence, and contained a tablet with an inscription by Poliziano. This is now preserved upon the cenotaph of Lemmo, which is now in the church of S. Maria nuova, where it

was placed in the year 1845. The form of the tomb has been changed considerably; of the original tomb there remains only the base with two lions' heads in relief. The frieze with the arms of the defunct and his medallion likeness is applied to a sarcophagus of later date. The bust of Lemmo appears to have been not by Ferrucci, but by some artist of the following century. This bust formerly stood in the niche now filled by Michel Angelo's statue of St. Matthew.—*Repert. für Kunstwissen.*, 1894.

REDISCOVERY OF AN IMPORTANT BOTTICELLI.—In the Pitti Palace itself there has remained practically unknown an important painting by Botticelli. This picture was hung in a room of the second story occupied until lately by the Duke of Aosta. It might still have been hanging in this unworthy place had not an English artist, Mr. William Spence, visited the Duke and recognized the work as a Botticelli. The painting is a high canvas picture with two life-size figures. To the right is a youthful woman who holds in her left hand a mighty halberd and with her right seizes a centaur by the hair, whose expression and gestures are indicative of pain and subjection, although he is armed with a heavy bow and a quiver of arrows hangs over his horse-body. On the back of the female figure hangs a buckler. Her hair falls below her waist in waves, and around her head, arms and breast are twisted slender olive twigs. Her free drapery is covered with triple rings, each adorned with a diamond. The subject of this picture is not altogether clear, though one is inclined to think of the female figure as an Athena. But the association of Athena with a centaur is so unusual that we are inclined to look for a symbolic meaning, such as the triumph of wisdom over brute force; perhaps in this case the triumph of the intelligence of Lorenzo il Magnifico over the unskilled power of his opponents. That the painting was made for Lorenzo is evident from the frequent appearance of his device upon it. Vasari tells us that Botticelli made for Lorenzo a picture of Athena, but the painting to which he refers represented Athena as standing over burning branches. The painting shows the same broad and decorative handling as the birth of Venus, and must have been painted about the same time; perhaps it belonged to a cycle of large canvas pictures for one of the villas of Lorenzo. Both in color and drawing this picture belongs to the best period of Botticelli.—H. ULMANN in *Kunst. Chronik*, March 21, 1895.

There is a good half-tone reproduction of the picture in *Harper's Weekly* (New York) of April 13.

Prof. Enrico Ridolfi, director of the galleries of Florence, was the first to make the painting known in an article on the discovery in the *Nazione* (*An.* xxxvii, No. 61) of Florence, and this is summarized in

the *Chronique des Arts* for March 16. Pallas is robed in a white tunic under green drapery; her blonde hair falls on her shoulders. Ridolfi believes the subject to be the glorification of Lorenzo by the subjection of the genius of discord or violence. It may have been executed about 1480, when Lorenzo, returning from Naples, where he had succeeded in detaching Ferdinand I of Aragon from the league against Florence, was received with great festivities, which were described by Angelo Poliziano. He identifies it with the picture mentioned by Vasari.

Mr. Berenson has published an article in the *Gazette des Beaux Arts* (June 1, 1895, p. 469) accompanied by the finest reproduction yet given, a Dujardin photogravure. He denies that the painting is the one mentioned by Vasari, because Vasari says the figure of Pallas stands on fire-brands, and does not mention any second figure: besides the measurements and proportions of the canvases appear to have been very different.

Mr. Berenson, after speaking of the identity in style of the new *Pallas* with the *Fortezza*, and dating both from 1480, proceeds to show how by means of this fixed date it is possible to give approximate dates to a number of other works of Botticelli, for reasons of style. Evidently in 1480 there is hardly a trace left in his style of the influence of the Pollaiuoli. Hence he dates Botticelli's famous chef-d'œuvre, *Spring*, from the spring of 1478, as it still shows strong Pollaiuoli characteristics. Finding greater harmony of line in the *Birth of Venus* he dates it after the *Pallas*, and before the Sistine frescoes which rather abuse the linear element. This would date the *Venus* at latest from the spring of 1482, as the Sistine frescoes were commenced in the same autumn. The Villa Lemmi frescoes are later.

THE MEDICI COLLECTION IN THE SIXTEENTH CENTURY.—M. Müntz writes in the *Chronique* a letter on the modern works of art which formed part of the Medici collections of the sixteenth century. He announces that fifteen years ago he was able to study the inventory of the Guardia Roba of the Medici, so rich in indications on the works of art preserved in Florence. The text of these is about to be published in the *Memoirs of the Academy of Inscriptions* by M. Müntz, accompanied by a commentary, which is particularly complete in relation to the works of ancient art belonging to the first Grand Dukes. In general Müntz has not undertaken to identify the more recent works of art, leaving that to the Italian directors of the Florentine Museums, but he contributes here some notes upon the subject.

The Medici collections received certain works through the munificence of Popes Leo X and Clement VII; for example, the Laurentian

Library and such works as the superb vases in rock crystal, some of which bear the initials of Lorenzo the Magnificent, while others are the work of Valerio Belli. To the same Pope is due the copy of the Laocoön by Baccio Bandinelli.

The collection had been reduced to but very few pieces when Cosmo took the reins of government. He first added a number of ancient statuettes (such as the Chimera, the Minerva and the Etruscan orator), medals, vases and antiquities of all kinds, then modern works, such as sculptures, paintings, miniatures, cameos, etc.

The inventories are interesting as showing how free the restorations of ancient works were at that time, and how difficult it must be to distinguish now between the ancient work and the modern additions. Thus the inventory of 1571-1588 reports: "A statue of Venus, nude, in marble, larger than life size, standing with a Cupid at her feet, bought from Cardinal Colonna, without head, without arms, and with only one leg, restored by Master Sylla, who added to it an ancient head and made its missing members March 12, 1584."

These inventories give also much information on the reproductions of ancient works executed in the sixteenth century. The following may be gathered from them in regard to recent works of art: Donatello is represented by a composition of several figures in relief. Michelangelo by a model in stucco of his "giant" (probably David), by an unfinished David, by a metal reproduction of the Christ, of the Minerva, by a torso copied from a river god. In 1590 a bronze bust of Michelangelo entered the collection. Jacopo Sansovino is represented by his marble Bacchus and his bronze copy of the Laocoön. There are numerous statuettes by Bandinelli,—the bronze Venus, the bronze Hercules, the marble Bacchus, a bust of Cosmo. There is a Gladiator (1583) by Ammanatti. Other sculptors are named as being charged with the repairing of antique statuettes and for the execution of works. Such are Piero da Bargha, who has the title of sculptor of the Duke, Aliprando Capriolo of Trent (1584); Silla, who worked under the orders of John of Bologna (1584). As for the latter sculptor, his name often occurs. In 1578 he finishes his bronze crucifix, in 1580 his bronze Mercury, in 1584 three bronze statuettes, then a sleeping woman, a kneeling woman and the standing Hercules. It is known how numerous are the smaller Florentine bronzes at the close of the sixteenth century, especially the statuettes which are ordinarily regarded as a work of John Bologna. The inventory of 1571-1588 gives a long list of such works executed by Piero da Bargha.

Among the paintings, whose artists are mentioned, are a Virgin by Pontormo, also the author of a Venus and Cupid, three pictures by Andrea del Sarto, two Madonnas by Bronzino, by whom were also a

Saint Cosmo and a Saint John, as well as several sculptures. Among those that can be identified are such famous works as the portrait of Leo x with two Cardinals, by Raphael, and the portrait of Cardinal de Medici by Titian, which are both now in the Pitti.—*Chronique*, No. 9, 1895.

PORTRAIT OF MICHELANGELO.—In a monograph recently published in Florence, Sig. Caetano Guasti gives an account of a portrait of Michelangelo which hitherto has received little attention. This portrait, which is in the possession of Count P. Galletti, seems to be the likeness of the master noted by Vasari as having been painted by Giuliano Bugiardini for Ottaviano de' Medici. Guasti determines the date of this portrait to be the year 1532. Michelangelo was then 57 years old, with which age the appearance of this portrait corresponds very well. By means of this attribution the portrait of Michelangelo in the Louvre assigned to Bugiardini must be set aside, since an inscription upon that picture describes the master as in his 47th year. Two other portraits of Michelangelo, one in the possession of the Baldi family and another in that of Chaix d'Estang, claimed to be by Bugiardini, must also be set aside. Guasti judges from the modeling of the head and strength of the coloring that Michelangelo gave to this portrait the final touches himself. It is much to be desired that this painting should be examined by a thorough expert, on account of its importance for the history of art.—C. v. FABRICZY in *Repert. für Kunstwissen.*, 1894.

LODI.—S. MARIA L'INCORONATA.—Some new information concerning this interesting monument was published by L. Beltrami in the *Archivio Storico Lombardo* in 1893. The decree for building the church was made on the 16th of October, 1487, and in the following year the contract for the building given over to Giov. Giacomo Batacchio, who twenty years earlier was a mere mason at the hospital at Lodi. According to the wording of the contract the architect also undertook the terracotta ornamentation and figured decoration; accordingly we must now attribute to him not only the decoration on the capitals and pilasters of the lower octagon, but also the relief busts which decorate the arcades.—C. v. FABRICZY in *Repert. f. Kunstwissen*, 1894.

MILAN.—THE FIRST ARCHITECT OF THE CASTLE.—In the *Perseveranza* of the 9th of September, 1893, Luca Beltrami publishes a document of the date July 1st, 1450, showing that Giovanni must have been assisted by Marchaleone da Nogarolo, who must have been the first architect, as Giovanni died in December, 1451. His place was filled three years later by Bart. Gadio, of Cremona.—*Repert. f. Kunstwissen.*, 1894.

MILAN (NEAR).—DISCOVERY OF RENAISSANCE FRESCOS AND RELIEFS.—In an article in the *Perseveranza* of the 16th of February, 1894, the indefati-

gable investigator, Diego Sant Ambrogio, notices the hitherto unobserved frescoes well preserved upon the façade of the church of Vigano Certosino, near Gaggiano. They represent the annunciation, a glory of angels about God the Father and some figures of saints of the Carthusian order. In a medallion under the rose window is found the characteristic likeness of Gian Galeazzo Visconti, on both sides of which are shields with the inscription CAR(thusia) GRA(tiarum). These paintings have been found to be by Bernardino de Rossi, who is known to have made the frescoes in the atrium and in the entrance portal of the Certosa at Pavia.

A second discovery is an altar painting by Aurelio Luini, in good condition and surrounded by its original rich frame. It represents the Madonna and Child with John the Baptist kneeling before her and on either side S. Matthew and S. John the Evangelist, Sta Chiara and S. Stephen.

Finally, S. Ambrogio has discovered the original of the altar of the Certosa at Pavia, in a little church at Carpiano, near Melegnano. It is an original and documented work of Giovanni da Campione, of the year 1396, in the form of an altar table, the four sides of which are decorated with eight reliefs in marble, representing scenes from the life of the Virgin. Of the baldachino there remain the four spiral ornamented columns. This altar appears to have been taken to Carpiano in the year 1518.—*Repert. f. Kunstwissen*, 1894, p. 248.

PARENZO.—NOTE ON THE CATHEDRAL.—In view of the notice on the mosaics of the cathedral of Parenzo, published in a late issue (ix, pp. 482-4), we add the following note, connected mainly with its architecture and with traces of structures anterior to the present building, which belongs to the VI century.

At the June meeting (1894) of the Society of Christian Archæology in Rome, the Secretary, Prof. Marucchi, presented some drawings and photographs of the cathedral of Parenzo, recalling that he had previously spoken of it in connection with a publication of Dr. Amoroso. The drawings presented showed the successive structures which had been erected between the III and the IV cent. Some recent discoveries made by Mgr. De Peris resulted mainly in ascertaining two notable facts: first, the remains of the presbytery with the episcopal throne in the centre of the main nave and in front of the altar; and, secondly, the tomb of the martyr S. Maurus, made in the form of an arcosolium enclosed within the structure itself of the apse. It still remains difficult to assign certain dates to the various successive constructions, and especially to the primitive oratory which finally was supplanted by the magnificent cathedral.—*Bull. Arch. Crist.*, S. v, an. iv, No. 4.

PAVIA.—VANDALISM AT THE CATHEDRAL.—We judge that in building a façade for the Cathedral of Pavia which was left without one by its Renaissance builders, considerable vandalism must have been indulged in toward the remains of the ancient church of S. Maria del Popolo. The ancient cathedral of Pavia was composed of two churches—S. Stefano and S. Maria del Popolo—which were connected, one being used in summer and the other in winter. The people of the Renaissance with their usual self-sufficient vandalism started to build a great cathedral on the site of S. Maria del Popolo, but they only got as far as the choir. The work was taken up again on several occasions since the xv century and each time a further piece of the old church has been demolished, until now, when the façade is being finished, but little remains of the old work.

Dr. Taramelli says, "I must express my sorrow at the destruction, without a well-matured plan, of one of the finest and most ancient basilicas of northern Italy." One of the most interesting characteristics of the ancient church was that when, in the xii century it was rebuilt and covered with cross-vaults, its columns were left and used as the centre of the Romanesque grouped piers. See *Not. d. Scavi*, 1894, pp. 87-9: also Dartein, *Archit. Lombarde* and Taramelli's monograph.

An even stronger protest is made by Beltrami in the last issue of the *Archivio Storico Lombardo* (1894, iii, p. 249). He tells how, in demolishing the front part of the present building to make way for the new façade, much more of the ancient structures came to light than was supposed: that twice the local Direction was obliged to order the suspension of the work in order to secure any exact record of the ancient constructions that were being demolished: that the action of the local direction was paralyzed by the complete lack of interest of the clergy in the memories of the past history of their church. It would have been perfectly possible to have preserved in the new construction some of the columns of the primitive wooden-roofed basilica which were enclosed in the Romanesque piers.

ROME. — A FRAUDULENT COLLECTION OF EARLY CHRISTIAN SACRED OBJECTS. — Father Grisar has rendered a great service to Christian archæology by proving conclusively the falsity of a collection of so-called early Christian sacred objects supposed to have belonged to a Bishop, and which for over ten years has excited great interest and attention, especially since the greater part of the objects came into the hands of Cav. Giancarlo Rossi, of Rome, who has published drawings of all the objects, accompanied by a text of nearly five hundred pages. This collection, if genuine, would be the most wonderful discovery ever made of this kind; there is no treasury of early Christian works that

can even approximate it in value, variety and extent. Although the many authorities on early Christian art who have examined it and written about it have expressed wonder at the unusual nature of the symbolism and style, and have varied greatly in the date assigned the objects, few of them have even questioned the authenticity of the collection. Father Grisar examines it from every point of view. He shows, in the first place, that the circumstances and place of the discovery are still shrouded in a mystery which is not only suspicious, but which can not be satisfactorily explained. He proves that the symbolism is that of the early Christian period, with many new features due to a vivid modern fancy, while the style is an imitation of works of the eighth and ninth centuries, of barbaric Lombard character. The forger, beginning with objects rather modest in appearance, on finding their sale so easy and profitable, indulged in the manufacture of works of greatest magnificence, such as would have seemed strange indeed to any prelate of the early church. This is especially the case with an episcopal gold crown and an episcopal mitre, such as never appeared in art until after the eleventh century. The forger carefully avoids the use of anything that would injure the attribution of these objects to the earliest Christian period, or would betray a modern hand. Not a single inscribed letter is to be found on any of the objects, nor is there a single nimbus or monogram—features which would be almost inevitable in any works in the style of these forgeries. Finally, a material proof of the forgery is given by the examination of some of the objects by experts, who were unanimously of the opinion that the flexibility of the silver was such as to make it impossible that these objects should be ancient, for silver loses its flexibility with age. They also proved that the oxidation was artificial, and produced by sulphuric acid. Here endeth, therefore, the famous treasury.

THE HOUSE AND BURIAL PLACE OF ST. BRIDGET.—In restoring in 1893–94 the Church of St. Bridget in the Piazza Farnese, in Rome, there was found on the architrave of the door an inscription in late Gothic letters reading *DOMUS SANCTE BIRGITTE VASTENENSIS DE REGNO SWECI INSTAURATA AD ANNO DOMINI 1513*. It was known already that the church was erected in honor of St. Bridget, who died in Rome in 1373. It was not known, however, that she died at S. Lorenzo in Panisperna, where her body was buried in a marble sarcophagus of the fourth century, and where part of her relics remained until 1892. These facts are brought out by Baron von Bildt in the *Manadsblad* of the Academy of Stockholm in 1893.—GRISAR in *Civiltà Cattolica*, 1895, No. II.

BENVENUTO CELLINI.—One of the defects attributed by historians to Cellini is his lack of veracity, especially in his having laid claim to

the murder of the Bourbon. While certain proof of this deed is still lacking, other documents uphold his veracity, and five such documents preserved in the secret archives of the Vatican are now published in the *Archivio storico dell' Arte*. Cellini had written that Clement VII had made him master of the dies of the mint, which fact is recorded in document I. Another document in the same archives even substantiates his statement that he was paid six scudi a month. Farther on in his autobiography Cellini wrote that he received the office of Servant of Arms at a salary of two hundred scudi. Document III proves that this statement was also true. Finally Cellini wrote that at the instance of Latino Giovenale he received from Pope Paul III a passport of safety after the murder of Pompeo de Capitaneis. Document IV shows that this passport was given in October, 1534. That Cellini was permitted to pursue his art in safety is shown by document V, which contains an order for payment to Cellini on account of work done toward the close of 1534. These documents, therefore, render tribute to the veracity of Cellini.—FRANCESCO CERASOLI in *Archiv. stor. dell' Arte*, 1894, pp. 372-374.

ROME (NEAR).—A BYZANTINE MONUMENT AT GROTTAFERRATA.—At a meeting of the Society of Christian Archæology in Rome, the drawing was shown of a monument in the Abbey of Grottaferrata, which represents the mass according to the Greek rite of the place, the abbot being distinguished by the encolpion. The priest has before him two vases and a bread and a half on the altar, figuring perhaps the communion under the two elements. By his side an assistant holds an implement for cutting the bread. The most remarkable thing about this work is the combination of the ideal with the realistic representation, for below the eucharistic fish is carved. This piece of sculpture, until now unknown, appears to belong to the X or XI centuries.—*Bull. Arch. Crist. S. V, an. IV, No. 4*.

SYRACUSE.—CHRISTIAN CATACOMB.—The catacombs of S. Giovanni, the exploration of which was begun last year, have yielded in this campaign about a hundred new inscriptions, of which one bears the name of a bishop of Syracuse not hitherto known.—*Athenæum*, Sept. 8, 1894.

VENICE.—MUSEUM REORGANIZATION.—The recent celebration at Venice of the silver wedding of the King and Queen of Italy and the centenary solemnities of St. Mark has been made by the government the occasion of a reorganization of the Academy of Fine Arts and of the Archæological Museum. The work has been effected by competent men under an order from the Minister of Education, who recognized the necessity of a complete rearrangement of both collections. Old documents disclose the fact that Titian's well-known "Presentation of the Virgin in the Temple" was originally painted for the large hall of

the suppressed Scuola di S. Maria della Carità, now occupied by the Academy of Fine Arts: Hence sprang the idea of replacing this picture, which every one knows to be one of the chief attractions of the Academy, in its original position, so that the full effect intended by Titian should be obtained. This has been done. From similar motives, one of the side rooms has been remodelled so as to reproduce exactly the octagonal chapel of Saint Ursula, where formerly were Carpaccio's scenes from the legends of this saint. Paintings by Bellini, Sebastiani and others, removed hither from the Scuola di S. Giovanni Evangelista, have likewise been placed in positions corresponding as nearly as possible to the original. The contents of the Archæological Museum had been in even worse disorder than the Art Gallery, so that a large part of the collection had been wholly withdrawn from exhibition. To Dr. Lucio Mariani, of Rome, was given the task of bringing a scientific classification out of this chaos. The new arrangement has led to the opening of five additional rooms in the Ducal Palace, which have hitherto been closed to the public. The decorations of the walls and ceilings, as well as the fine chimney-pieces, add to the interest of these rooms. Both the entrance and the exit to the Ducal Palace are now, in consequence of these changes, by the Scala d'Oro, which increases the impressiveness of a passage through these rooms. A branch of the Scala d'Oro, ornamented by remarkable stuccoes, is also now opened to the public for the first time. The action of the government in making its contribution to the Venetian festivities one of permanent interest will be appreciated by future visitors.—*N. Y. Nation*, May 30, 1895.

SICILY.

MARSALA-LILYBÆUM — INSCRIPTION OF SEXTUS POMPEIUS.—At Marsala, amongst the slabs of an ancient pavement, an inscription has come to light which is of considerable historical interest, as it records the celebrated triumvir Sextus Pompeius and his legate L. Plinius Rufus. It is to be remarked that this is the first time that we learn the legate's correct name, which had hitherto been handed down by authors in a mistaken form, as also his full titles. The inscription refers to the works of the port and towers of Lilybæum. Prof. Salinas is now occupied in excavating the Carthaginian walls of the city.—*HALBHERR*, in *Athenæum*, March 23.

The inscription has been purchased for the Museum of Palermo. It reads:

MAG · POMPEIO MAG F · PIO IMP · AVGVRE
COS · DESIG PORTVM · ET TVRRES
L · PLINIVS · L · F · RVFVS · LEG · PRO · PR · PR · DES · F · C ·

It is the only record yet found of Sextus Pompeius' absolute rule on the island during seven years, from 43 to 36 B. C., and as it gives him the title of Augur, it must be after 39 B. C.—*Not. d. Scavi*, 1894, pp. 388-391.

NETUM.—The identification of the Siculo-Greek town of Netum with Noto Vecchio, destroyed by the earthquake of 1693, has been heretofore founded solely upon a rock-cut inscription of this locality. I have recently discovered in the neighborhood of this rock two other pure Greek monuments, Heroa in the form of large rock-cut rooms. The walls contain sanctuary niches, some of which preserve still the remains of sculptures and inscriptions, unfortunately in bad condition. These Heroa of Netum recall two others almost unknown, in the adjoining town of Akrai, provided with numerous niches and with inscriptions of the same character.—ORSI, in *Bull. Corr. Hell.*, Aug.-Oct., 1894.

SELINOUS.—An article in the *Cologne Gazette* gives an account of the excavations during the last few years at Selinous. Little by little the Acropolis is being uncovered. Its general plan is already evident. There are two main streets crossing one another at right angles; the sites of five temples have been identified, one dedicated to Apollo, another to Aphrodite; the circuit of the wall, with its two large gates and its four towers to them, two circular and two square, have been determined. These latter constructions, in Pelasgic style, doubtless belong to the very earliest period of the Italic races. The Greeks, coming later, erected the temples. Here and there a large number of terracotta objects have been found. In a single chamber near the Propylæa 1200, and near by, in the foundation of the temple, 11,089 were found. Their workmanship is in general crude. Figurines have also been found by thousands, of extremely variable artistic value, some of them very beautiful and others very poor. In certain cases there remain traces of color. Among others is an admirable female head, with the face painted white and the hair red.—*Chronique*, 1895, Nos. 1 and 6.

Professor Halbherr reports: "At Selinunte, where excavations have been conducted for some time with considerable success, during the past year a large building has been disinterred, of peculiar form, situated beyond the Selinus and above the propylæa. Although without peristyle, it possesses all the other characteristics of a temple, and the votive objects found at the same time confirm this judgment. These latter consist of an enormous heap of terracottas, bronzes, and fragments of glass. Of lamps alone more than ten thousand have been collected. Amongst the archaic *figurini* many are remarkable for the valuable traces of painting they preserve. The report now presented

by Prof. Salinas, of Palermo, embraces all the work done at Selinunte from the outset, of which hitherto only the discovery of the famous metopes in 1892 had been made public. A large portion of the splendid northern wall of the acropolis and of the fortifications constructed in 409 B. C., by Hermocrates of Syracuse, as also some important remains of an earlier period, are now laid bare. The thicket which covered the western wall has been cleared away, and the whole extent of the diggings on the acropolis having been thus brought to view, an accurate plan has been made of the whole by Signor Rao. Amongst late discoveries must be mentioned a head in Greek marble, somewhat injured, attributed to the fifth century B. C., and resembling in some particulars the head of Zeus on a well-known Selinuntine metope; an archaic inscription bearing a dedication to Demeter, with the epithet Malophoros; a number of terracotta *figurini* of archaic epoch and orientalizing style; and several fragments of terracotta reliefs, some of which belong to the rim of a kind of *perirrhæantherion*, 68 centimètres in diameter, having a representation of the Nereids carrying the arms of Achilles. The latest discovery of all is that of a hoard of several hundred Campanian coins perfectly preserved, having on one side the head of Janus bifrons, and on the other Jupiter in the quadriga.—HALBHERR in *Athenæum*, March 20.

SYRACUSE.—The continuation of the excavations in the large Greek necropolis, called Del Fusco, have this time proved even more fruitful in results. About 450 tombs have been excavated, which are for the most part amongst the most ancient in Syracuse. There are monolithic sarcophagi, graves rigorously oriented, cinerary urns and amphoræ for the rite of incineration. The prevailing use is that of burial, but incineration exists at the same time. Certain vases were used to preserve the bones: they are in shape a prototype of the amphoræ with colonettes and decorated with paintings of the primitive geometrical style, with some elements which recall the Dipylon. Other urns contain the bodies of infants not burned, besides sculptures. In the sarcophagi and outside there have been gathered a number of terracotta vases representing different phases of Corinthian pottery of proto-Corinthian style. Geometric zoomorphic and Corinthian black-figured vases occur exceptionally. In silver, there were found, earrings, rings, mounted scarabs, lentoid pearls; in bronze, fibulae "a navicella," "a bastoncini," and "a cavalluccio"—types not yet observed in Archaic Greek burials. Another novelty consists of fibulae of iron, the bow of which is covered with ivory or amber. Several scarabs of glass paste were found. The tombs which have been explored belong to the end of the eighth century and first half of the seventh, and occupy a comparatively narrow space. Some have been destroyed,

others merely carried away by barbarians, who, several centuries after Christ, opened narrow trenches near or in the midst of the Greek burials. Every indication of the origin of these robberies is lacking.—ORSI in *Bull. Corr. Hell.*, Aug.-Oct., 1894.

THAPSOS.—The modern Magnassi possesses a large Sicilian necropolis with beautiful tombs cut in the rock in the form of little *tholoi*. It has been to a great measure ransacked at a remote period by searchers for metal. Nevertheless, I have made finds very important for history and archæology. The necropolis, which belongs to the second Siculan period, contemporary with the Mycenæan civilization, shows the first attempts at architectural decoration of the façades of the tombs. Vases of local make are in forms of every variety. One novelty seems to have been the attempt to reproduce the forms of animals in the Siculan vases. One finds Siculan amphoræ for the most part of small dimensions. Of Mycenæan character are also some swords and daggers of bronze. Various objects in glass paste may be considered to be Phœnician imported objects, like the Mycenæan ware. Although Thapsos has been considered by modern historians as a Phœnician settlement in Sicily, no traces of Phœnician tombs have been found there.—ORSI in *Bull. Corr. Hell.*, August-October, 1894.

FRANCE.

SCULPTURE IN EUROPE BEFORE GRÆCO-ROMAN INFLUENCE.—Under the above study M. Salomon Reinach commenced in *L'Anthropologie* for 1894 a series of articles which, when completed, will be a systematic review of the development of sculpture in a field hitherto omitted from the histories. We will give an extended review of this study when it is completed. Thus far three papers have appeared. M. Reinach thus announces his scheme: "The general histories of ancient plastic art mentions more or less briefly the sculptures and engravings of the reindeer period; then passes to the eastern basin of the Mediterranean to establish there for tens of centuries its observatory, returning to the west only with the Etruscans and the Roman legions, to note there works of decadence derived from those made familiar to it in the Oriental world, at Athens, Ephesos, Pergamon and Alexandria.

"I have here attempted to investigate a domain that history has omitted, to compare and classify the first attempts of native European plastic art. . . . The materials I have gathered and used for this purpose are primitive sculptures in stone, terracotta and metal. The latter are especially numerous. Dispersed in museums under more or less vague names, such as Celtic, Etruscan, Gallo-Roman or Barbarian, they are far from having all been published or even described."

But one serious effort has been made to call attention to them: this was by M. R. Forrer in a series of articles entitled *Primitive Menschliche Statuetten aus Bronze*, published in the review *Antiqua* (1887-1890). M. Reinach studies only figured sculpture, because the study of decorative work of this style is far more advanced. Neither does he go so far back as the "quaternary," or cave period. In regard to the method followed in his study, M. Reinach shows how impossible any chronological and how inconvenient any geographical arrangement would be; he therefore proceeds by the study of types and their various ramifications, taking, as far as possible, his point of departure among the monuments discovered in the western part of Europe, and using such places as Troy, Kypros, Mykenai, Olympia, merely for comparison, and abstaining altogether from illustrating types found entirely in Eastern Europe. He lays especially stress upon the monuments of pre-Roman Gaul, even when they cannot be classified under any international series of types.

ORIGIN OF GALLO-ROMAN ART.—M. Salomon Reinach believes that the origin of Gallo-Roman art should be sought in Egypt of the Ptolemaic period, and, more specifically, at Alexandria, which was in commercial relationship with Marseilles, Narbonne and Nîmes. It can hardly be doubted that from this source came the finest pieces of goldsmithswork of the treasures of Bernay and Hildesheim. The monuments of Orange, of Saint-Remy and Igel, were constructed and decorated by a school of Alexandrian artists.—Communication to the *Acad. des Inscr.* in *Revue Arch.*, 1894, I, 110.

CHARTRES. — EXCAVATIONS UNDER THE CATHEDRAL. — The excavations undertaken mainly for practical purposes under the pavement and among the foundations of the Cathedral of Chartres are the most extensive ever made, and gave results of considerable interest for the history of the site. A popular account of them is given in the *Semaine Religieuse de Chartres*, and is reproduced in the *Revue de l'Art Chrétien*, 1894.

HARFLEUR. — DISCOVERY OF A GALLO-ROMAN TEMPLE. — M. Albert Naef has conducted excavations above Harfleur, at a site on which there stood a small Gallo-Roman temple. There came to light a quadrangular ædícula surrounded by a colonnade, and also a number of sculptured objects.—*Revue Archéologique*, 1894, I, 113.

This note in the *Revue* is supplemented by M. Naef's own report in the *Ami des Monuments*, 1894, p. 147. The excavations were begun June 27, 1893, and finished in August. They covered an area of 400 square metres. The small temple is on the top of a hill, and consists of two square enclosures, almost exactly oriented to the cardinal points, the small square cella in the centre, and the peripteral colon-

nade 13 metres per side, of which, however, only one side has been ascertained surely to exist. Although extremely ruined, enough remains to show that both the exterior and interior of the cella had a polychromatic decoration—both walls and ceiling. The most curious and rare object found is a small tripod, the like of which had not been found in the province. It is ingeniously constructed so as to be let up or down according to the diameter of the vase it was to support.

A coin of Valentinian found on the very remains of the demolished walls, gives perhaps the approximate date of the destruction of the cella, c. 366-75 A. D.

OISSEAU.—DISCOVERY OF A GALLO-ROMAN CITY.—Some important excavations have been undertaken at Oisseau (Sarthe) by M. F. Liger. The town is 9 kilom. south of Alençon. The discoverer recognized in the numerous ruins scattered over the territory of Oisseau, the vestiges of a Gallic city destroyed at the close of the third or the beginning of the fourth century. The buildings still remaining, such as temples, circus, aqueduct and constructions of all sorts, are scattered over a surface of over a hundred hectares, including the remains of a Gallic *oppidum*. Was this the ancient Vatigorum of Ptolemy, or Nudiodum? Certain it is that here we have a Gallic settlement to which the Romans added a city. Among the buildings brought to light several are of considerable size. One, whose use is still unknown, is fully 75 met. long. The theatre, with all of its substructures still intact, has a diameter of 55 metres.—*Ami des Monuments*, 1894, p. 23.

LOUVRE.—EARLY CHRISTIAN VASE.—A large silver vase, adorned with Christian subjects in relief and coming from Homs, the ancient Emesa, in Syria, was offered to the Louvre in 1892. There was a wide difference of opinion in regard to its date, the v, the vi and the x centuries being among those proposed. A cast was sent to Comm. G. B. de Rossi, in Rome, who, after speaking of the importance and rarity of the work, said: "It is impossible to doubt that this is a work anterior to the Byzantine period. The technique of the *repoussé* work, the classic style and the Christian iconography, all agree in placing it in the fifth rather than the sixth century. The very lack of the nimbus around the Saviour's head, a comparison of this vase with the *capsulae*, silver boxes and burettes of the fifth century, the gold bracelets of Aquileia, are so many indications of this date. . . . The four apostles by the side of Christ are easy to identify by their iconographic characteristics: Peter and Paul, John (beardless), James, the cousin of our Lord, whom he is made to resemble, a Nazarine with long hair. The Virgin is surrounded by angels.—*Bull. Soc. des Antiq.*, 1893, p. 84.

ITALO-BYZANTINE IVORY.—An ivory at least as early as the sixth century has been purchased. It appears to have formed part of the decoration

of a throne like that of Bishop Maximianus, at Ravenna. This relief represents a crowd of people listening to the preaching of an apostle whose type is the usual one given in early monuments to St. Paul. In the background is a city built in Roman style: at the windows and balconies of all the buildings stand numerous figures. M. Saglio, who presented a notice of this work to the *Soc. des Antiquaires*, believes it to have been executed, not at Byzantium, as might be thought from the costumes, but in Italy.—*Bull. Soc. des Antiquaires*, 1893, 127.

BIBLIOTHÈQUE NATIONALE.—The Bibliothèque Nationale has recently acquired a collection of primitive Greek coins in electrum, which were found together in the island of Samos. According to M. Ernest Babelon, their date cannot be later than the middle of the seventh century B. C., and they are thus among the very earliest examples of coined money. They bear various devices—the head of a lion, a flying eagle, an eagle devouring a hare, a rose, a ram lying down, etc. They are all struck, with mathematic precision, from staters to obols, according to the Euboic standard of 17.52 grammes to the stater. M. Babelon therefore infers that the so-called Euboic standard must have originated in Samos, whence it was imported to Eubœia, and afterwards spread throughout the Greek world.—*Academy*, June 30.

PONT-AUDEMER.—**VANDALISM.**—The Church of Nôtre-Dame-du Pré, at Pont-Audemer, was a charming monument of the XII century, in fair preservation. It was sold in 1892, and the new owner has removed the roof, scratched the walls, columns and capitals, and removed some of the capitals and the greater part of the remarkable carved corbels.—*Bibl. École des Chartes*, 1893, pp. 790–1.

SPAIN AND PORTUGAL.

FRENCH ORIGIN OF GOTHIC ARCHITECTURE IN SPAIN AND PORTUGAL.—At the late congress of the Sarbonne, M. Enlart read a paper on the French origin of Gothic architecture in Spain and Portugal. Its principal agents were the monks of Cluny and Cîteaux and the numerous bishops of French origin. Cluny gained possession in the XII century, of all the Spanish churches and Cîteaux of the Portuguese. The school of Cluny is eclectic, borrowing from Auvergne (Cath. Compostella), Aquitaine (S. Isidore, Leon) and Burgundy (Camprodon, Cath. of Sigüenza and Lugo, nave of S. Vincent, Avila). The Cistercians follow the style of Aquitaine even more than that of Burgundy, combining both in such churches as Veruela (1146), Poblet (1153), Santas Creus (1157) and Val de Dios (cons. 1258): the latter not having even the Cistercian plan. At Alcobaza, in Portugal, they imitate both the plan of Clairvaux and the Gothic architecture of Poitou

and Anjou. Under their influence the cloister of the Cath. of Tarragona is built in imitation of that of Fontfroide and Valmague. The priests and bishops from the S. W. of France, who built the cathedrals of Zamora (cons. 1174) and Salamanca (do.), and the Coll. Ch. of Toro (do. and XIII cent.), which have the domical cross-vaults and the conical towers like those of the churches of Perigueux, Saintes and Poitiers.

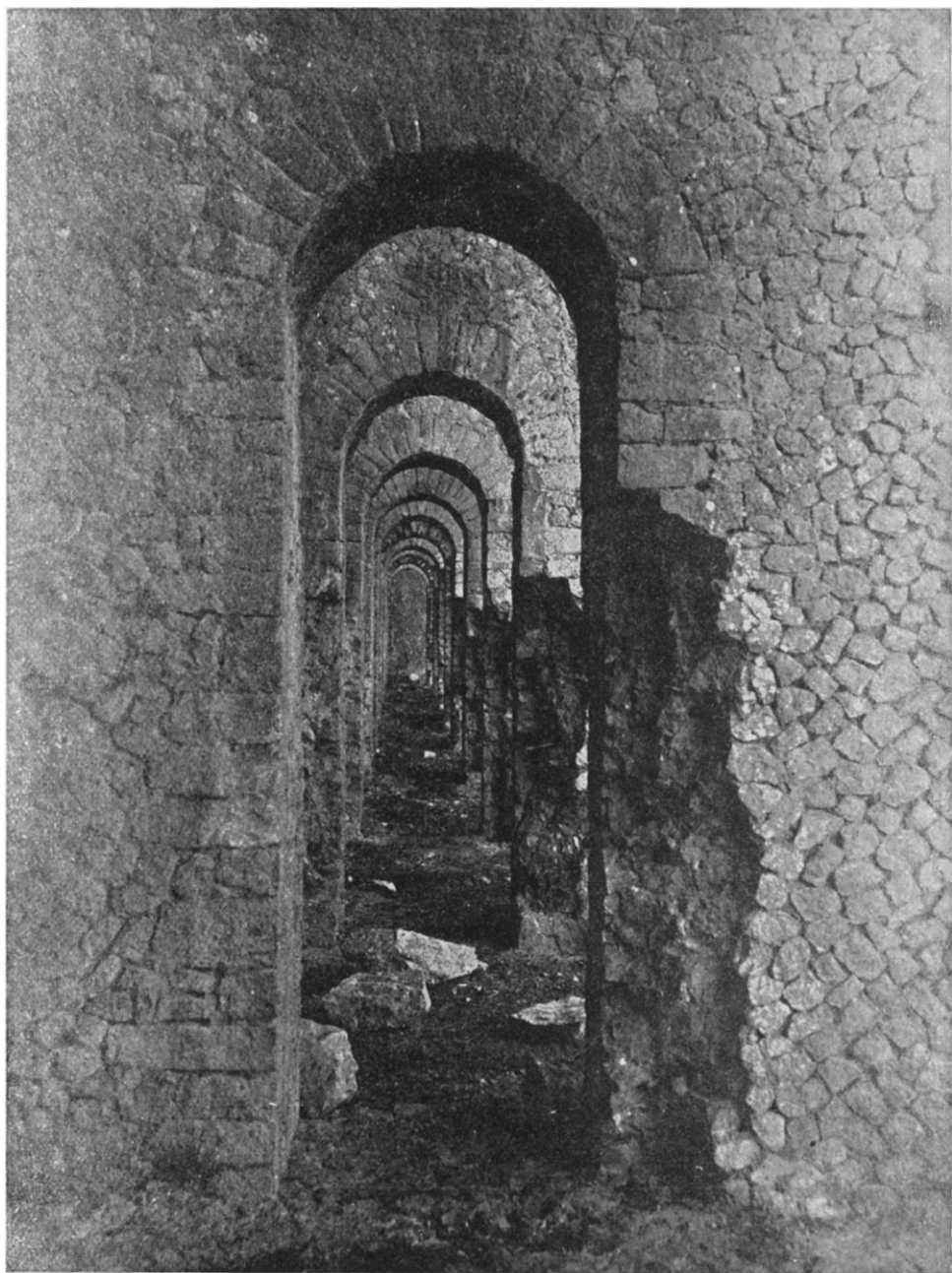
All these monuments are followed by others of greater importance and more perfect Gothic style; such as the cathedrals of Burgos (cons. 1230), Toledo (beg. 1229) and Leon (fin. c. 1300). The first two closely imitate Bourges, and the third belongs to the same perfected and pure style as the cath. of Beauvais, the chapel of S. Germain-en-Laye and S. Urbain of Troyes. Its west porch is an exact copy of the side porches of the cathedral of Chartres, and its statuary resembles that of Rheims.

In Catalonia the Gothic style continues to follow, in the XIV cent. that of Languedoc, witness the cathedrals of Girona and Manresa, and the church of Lamourguie.—*L'Ami des Monuments*, 1894, p. 145.

SPAIN.

VICH.—A NEW MUSEUM.—In 1889 a museum was founded at Vich by its bishop, Mgr. Don Josè Morgades y Gili, and in 1891 it was inaugurated. The first volume of its catalogue, together with a series of photographs of the principal pieces in the museum, was presented on June 3, at a meeting of the Society of Christian Archæology in Rome. Among the objects should be mentioned especially: the paintings on wood of the Romanesque school of the X, XI and XII centuries, and those of the Gothic school between the XIII and XVI centuries; the early crucifixes in wood and bronze called *Majestats* in Catalonia; various sculptures representing the Virgin, executed between the X and XVI centuries; the collection of oriental stuffs, especially the two famous pieces known under the names of *pali de les Brinxes* (or chimera), and *Sudari de Sant Bernart* (who was Bishop of Vich in the XIII century). The Rev. S. Pedro Bofill y Boix, who presented both catalogue and photographs, spoke also of the restorations carried on by the bishop of Vich in the basilica S. Maria de Ripoli, and called attention to the great importance of the monument, which is called *Triumphal Arch of Christianity* in Catalonia.—MARUCCHI, in *Bull. di Arch. Christ.*, S. V, an. IV, No. 4.

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FACE OF SUBSTRUCTURES, TEMPLE OF JUPITER AUXUR. TERRACINA.

View through interior.